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ABSTRACT

This curriculum guide is intended to help school districts in Connecticut plan and implement a comprehensive K-12 arts curriculum. It can be used by educators in other states as well. There are four major parts to the guide. Part I discusses the role of the arts within the total school curriculum, the scope of arts experiences as general education for all students, the potential for art-related careers, and other issues relating to comprehensive arts planning. The other four parts of the guide focus on curriculum and program development in each of four areas: visual art, dance, drama, and music. Each part contains a statement of philosophy, a description of the essentials for a total program, and separate discussions of elementary, middle school/junior high, and senior high school curricula. These sections include examples of goals and objectives, models of different instructional approaches, recommended competencies and activities through which the competencies can be acquired, and methods of evaluation. References to additional resources appear in the footnotes and appendices at the end of the guide. (RM)

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A GUIDE TO CURRICULUM DEVELOPMENT IN THE ARTS

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State of Connecticut Board of Education-1981

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Foreword

Connecticut has a strong commitment to equity and excellence in public education. The *Comprehensive Plan for Elementary and Secondary Education, 1980-1985*, embodies that commitment. Now this guide to curriculum development, part of a series, is one of the ways in which the State Board of Education is carrying out that commitment.

This concern for equal educational opportunity, dominant in the 1970s and continuing into the 1980s, has been expressed in a number of notable actions:

The State Supreme Court's historic school finance reform decision (*Horton v. Meskill*, 1978) led to Connecticut's educational equity legislation.

Statutes growing out of this concern for educational equity are Sections 10-262c, 10-262e and 10-16b of the Connecticut General Statutes. Sections 10-262c and 10-262e alter public school funding practices, more than doubling state support over a five-year period and setting a required minimum expenditure per pupil in each school district. Section 10-16b specifies educational programs which must be offered in all districts, with the requirement that they be "planned, ongoing and systematic."

In Connecticut's *Comprehensive Plan for Elementary and Secondary Education, 1980-1985*, submitted to the General Assembly in 1980, the State Board of Education pledged to offer local school districts a greater level of technical assistance and more positive leadership in planning, implementing and evaluating school programs.

The guides have been developed to provide tangible assistance and support to local school districts in complying with the legislative mandate. The titles of the guides correspond to the subjects which Section 10-16b requires all school districts to offer their students: the arts; career education; consumer education; health and safety; language arts, including reading, writing, grammar, speaking and spelling; mathematics; physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; and, at least on the secondary level, one or more foreign languages, and vocational education. The goals and objectives set forth in each of the guides relate to the

statewide goals endorsed in the *Comprehensive Plan*, namely, motivation to learn, mastery of the basic skills, acquisition of knowledge, competence in life skills and understanding of society's values.

A Guide to Curriculum Development in the Arts is representative of our commitment to arts education in the public schools. This document is a first attempt in Connecticut to provide guidance to local districts in planning and implementing a comprehensive arts curriculum. The guide recommends closer coordination in the development and implementation of programs in visual arts, dance, drama and music, and increased integration of the arts into the general education curricula.

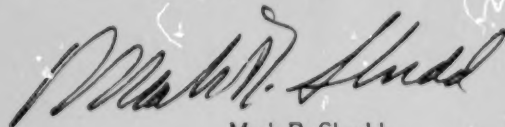
The effectiveness of the arts as an aid to learning in other subjects, e.g., history, language, social studies, and others, has been demonstrated. Careers related to the arts, exclusive of the performing arts, are many, often requiring a combination of art and vocational skills such as metal working, carpentry, lighting, finance and office skills.

The use of programs in the arts as vehicles for learning for students with special needs is growing, and the arts has a key role to play in adult education, as more adults seek to participate in lifelong learning and meaningful leisure-time activities. We hope that, as Connecticut schools move toward more comprehensive arts programming, this guide will be a valuable tool and reference.

The State Board of Education curriculum guides are not mandated courses of study for any student or any grade level. Each is intended solely to assist local district educators in the development of curricula. Each guide reflects the thinking and experience of an array of experts in its subject area who become, through this document, an important resource to local district educators.

The Connecticut State Board of Education frequently has expressed its conviction that the diversity of the state's public school system is one of its great strengths. Students, schools and communities do not have identical educational needs; imposing a standardized curriculum would impair, not improve, learning opportunities for students.

It is important for local district educators to keep the position of the Board in mind as they use this guide. There is much of value here which can be used to strengthen instructional practices and promote excellence in the curriculum development process. But these ideas can only enhance, not replace, the creativity, talent and commitment of the people in our local school districts who use this guide.



Mark R. Shedd
Commissioner of Education

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Preface

Comprehensive arts is a grouping of art forms whose common characteristics link them naturally. Art, dance, drama and music all convey the cultural heritage in which the artistic form and work originated. They reflect the values of the society in which they are developed. Each is a way of expressing feelings, and all bring pleasure and satisfaction to their creators and to those who benefit from the creative process.

The concept of a comprehensive arts instructional program, while not new, was formally adopted for implementation in Connecticut in 1979 legislation. Under Section 10-16b of the General Statutes (see Appendix B), all public school districts are required by September 1982 to attest that they offer an instructional program in the arts.

A Guide to Curriculum Development in the Arts is designed to assist local arts curriculum committees in developing program guides and implementing an arts curriculum for all grades, kindergarten through high school. The approach recommended is three-pronged: the arts for their own sake, the arts in relation to each other, and the arts as a part of general education. Each component of a comprehensive arts program—visual art, dance, drama, music—involves learning that is concentrated on a particular aspect of the arts, on its relationship to the other arts, and on art-related learning within other subject areas and general education courses.

The guide has five parts. Part I, *The Arts*, discusses the role of the arts within the total school curriculum, the scope of arts experiences as general education for all students, the potential for art-related careers, and other issues relating to comprehensive arts planning. The other four parts of the guide focus on curriculum and program development in each of four areas: visual art, dance, drama and music.

Each part contains an introductory statement of philosophy, a description of the essentials for a total program, and separate discussions of elementary, middle school/junior high, and senior high school curricula. These sections include examples of goals and objectives; models of different instructional approaches; recommended competencies and activities through which the competencies can be acquired, and methods of evaluation. References to additional resources appear in the footnotes and appendices at the end of the guide.

Part I

The Arts

Planning for Education in the Arts 1

While *A Guide to Curriculum Development in the Arts* is a pioneer effort, it is not the first attempt to stimulate local school districts in Connecticut to undertake comprehensive arts planning. In 1975 the State Board of Education and the Connecticut Commission on the Arts issued a joint statement on art education. It said:

The Board . . . reaffirms that the arts are essential to the education of every student in the state of Connecticut.

The arts, including but not limited to folk arts, crafts, visual art, sculpture, music, dance, theater, film, video, creative writing and poetry, uniquely serve human needs in all cultures and times.

The arts, either as separate disciplines or integrated into other curricula, should be part of public school programs.

In January of the following year, the State Board of Education expressed its commitment to programs in all the arts for all students in a circular letter to superintendents which states:

The arts develop feelings of self worth and contribute to the personal growth of those who participate in creative work. Arts programs encourage listening with understanding, dealing with abstractions and making decisions. Students gain 'an understanding and appreciation of the values and the intellectual and artistic achievements of their culture and other cultures' while exploring, developing and expressing their 'own uniqueness and creativity.' Arts activities can influence students' career choices, their social values and their life styles.¹

Some comprehensive arts planning has been done in Connecticut.² To help local school districts accelerate further planning and implementation of arts education, the State Board of Education now offers this guide to curriculum and program development.

Goal of comprehensive arts

A comprehensive arts program should be characterized by efforts to improve educational quality, by the use of multiple resources to increase student sensitivity to others, and by strengthening the roles of arts educators in the total instructional process.

The ideal comprehensive arts program will offer all students opportunities to learn about and participate in all types of artistic experiences including dance and movement, drama and theater, music and the visual arts. A truly comprehensive program will balance three components: (1) the separate arts as specific disciplines; (2) the arts as related to each other, and (3) the arts as an element of basic education.

Each curriculum committee must plan its own strategy, using the models, materials and resources available. One approach is to

- start with a description of an ideal comprehensive arts program;
- fit into this description an inventory of existing local components;
- identify gaps in the program, and
- decide how and when to fill some of these gaps.

Committees will find that many elements of a comprehensive program are already in place, although some of them may be informal or within other subject areas. One virtue of the arts is that they are well suited to enriching the general education curricula.

Challenges to planners

Challenges facing local committees seeking to develop comprehensive programs include:

- how to coordinate all arts components, identified as separate specialties and often taught as discrete subjects, into a comprehensive program;
- how to combine the curricula of two or more related arts into a unified program with measurable objectives stated in compatible terms;
- how to plan, implement and evaluate interdisciplinary programs in which learning activities are shared;
- how to schedule arts programs jointly with the other programs of which they will be a part;
- how to develop curricula that can be implemented by an arts specialist, by a classroom teacher without specialized training, by outside artists or by any combination of these;
- how to facilitate joint planning and cooperation among teachers of different disciplines, and
- how to gain community support.

Help is available

Suggestions for meeting these challenges can be obtained from State Department of Education consultants in music, visual arts, physical education and dance, and language arts. Appendix D contains an extensive reference list of resources to aid in the curriculum development process.

Help in planning and establishing a comprehensive arts program is available also from the U.S. Department of Education; the Alliance for Arts Education; the Central Midwest Regional Educational Laboratory (CEMREL) Institute, professional associations in arts education and others. (See Appendix D for addresses.)

Assistance in setting up Artists-in-the-Schools programs may be obtained from the Connecticut Commission on the Arts or from local arts councils. There also are agencies which manage, book and contract artists in the schools and consultants who conduct staff development workshops in the arts.

Steps in the development process

The superintendent of the local district, with the approval of the board, determines how the curriculum development process will be carried out. Sometimes this authority is delegated to an assistant superintendent responsible for curriculum, a curriculum supervisor for the arts, or other individual. The questions that guide the comprehensive arts planning process are:

- Who will be on the committee? It should include representatives of each arts area; subject areas with which arts will be taught collaboratively; all instructional levels; the administration and the community.
- How will the committee operate? The time, frequency, and place of meeting and the method of organization (as a whole or as subcommittees) need to be planned.
- Who will use the guide? It should be written in terms of student outcomes and be appropriate for use by arts specialists, classroom teachers or a combination.
- What will be in the guide? It should be more than just a collection of favorite activities by arts specialists and classroom teachers and should include information responsive to local needs and of value to several populations.
- What components constitute an arts program? The guide should include a sequence of courses divided into both integrated and single discipline study units and lessons.
- What format will the guide have? The layout, printing and visual style should be determined by the committee.
- How will the arts curriculum be evaluated? Methods for assessing program success and student progress toward goals and objectives should be spelled out.

Early answers to these questions will help to expedite the committee's work.

Guide and program organization

A good curriculum begins with a written philosophy which is consistent with the district philosophy and the needs of the students and the community. The goals and objectives flow from the stated philosophy. Although each area may have a more detailed separate philosophy statement, each should be compatible with the comprehensive arts philosophy which is the program's rationale.

Each local committee must decide the degree to which its curriculum guide will reflect current programs. These offerings then form the core of what can become a comprehensive arts curriculum. If a district develops a separate guide for each area of the arts, the guides must be coordinated so that they strengthen the district's total program.

The curriculum guides may be organized by grade levels, by subject matter, by course offering, by teaching strategies or in other reasonable ways. A scope and sequence for the arts should be developed that balances required and elective experiences to meet specific individual and community needs.

Plans for special populations

Many students for whom curricula must be planned are exceptional in some way: the mentally and physically handicapped, the learning disabled, the gifted and talented, and adults. The arts can play a meaningful role in the education of persons with special needs.

Handicapped. An arts curriculum committee should seek ways to modify or adapt the basic program so that handicapped students can participate. Modifications can be made, for example, in the standards of creativity; in materials, equipment and facilities used, and in evaluation. It may be best to allow some students to use patterns or to copy in order to develop manipulative skills. Students with poor motor coordination may benefit from some modification in the equipment or use of different kinds of materials and instruments. Evaluation may have to be designed to reflect the abilities of students to perform in relation to their handicaps.

Art programs for both the physically and mentally handicapped, however, should be more than just simplified arts activities. They must be designed to challenge the capabilities the students have and to encourage them to be creative. Well-planned activities can help students to

- develop their abilities to analyze situations and synthesize new solutions;
- become adaptable in overcoming barriers;
- think up ideas and solutions to problems;
- redefine problems;
- trust and enjoy their own originality;
- rearrange elements in their environment, and
- bring aesthetic order and coherence to their world.

When handicapped students are to be mainstreamed into arts classes, the instructors should be involved in the initial placement team meetings and in planning the activities that will be most appropriate for each individual. A more extensive discussion of visual art and mainstreaming is found in *Art, Mainstreaming, and P.L. 94-142* (AHO-15) which is available from the State Department of Education.

Drama is an excellent vehicle for learning. It can assist handicapped children in developing positive self-concepts, self-awareness and social skills. Role playing can help shy children to communicate with others. Both mentally and physically handicapped individuals can mimic and impersonate, use their imaginations, and role play. The lessons may need to be simplified or exaggerated, slower paced or more precise than is customary, and the performance objectives and expectations for the assumption of group leadership must be reasonable.

In the proper context, creative dramatics and improvisations can be very effective with handicapped children because the responses originate from within. Devices such as masks and costumes provide covers and new identities, and help to overcome feelings of inferiority and self-consciousness. Puppetry has proven especially useful with children who stutter, stammer or have other speech impediments. Work in theater which stresses voice, diction and language lends itself naturally to bilingual programs.

Extensive literature and techniques have been developed for the use of music in a variety of settings for the handicapped. Bibliographies and descriptive materials are available from the State Department of Education.

Gifted and talented. Gifted and talented students must be identified and their abilities nurtured. Arts programs can be adapted to accommodate academically gifted as well as artistically talented students, but to plan and carry out programs that appeal to these students and match their abilities can be difficult. The curriculum committee must determine how to identify the students and must seek school and community support for suitable instructional programs equal to the support given to programs for the handicapped.

Often existing programs can be modified to challenge the gifted and talented. The arts guide should contain ideas and suggestions for working with exceptional students. A State Department of Education publication, *Identification and Programming for Students with Outstanding Talent in the Creative Arts*, contains helpful information.

Adults. School arts programs should go beyond the traditional K-12 levels to supplement and strengthen the programs provided by community agencies to meet adult needs for lifelong learning and meaningful leisure activities.

School and community arts programs for adults can utilize individual study, programmed instructional materials, learning centers with multimedia, computer-assisted instruction and other learning techniques. Regardless of the format, adult instruction should provide a variety of opportunities for adults to explore their creative potential under the guidance of qualified instructors.

Careers in the arts

Among the 15 career clusters or fields identified by the U.S. Office of Education, the arts and humanities ranks second in size. One obligation of an arts curriculum at the elementary and secondary levels is to offer students opportunities to become aware of the many potential careers related to visual art, dance, drama and music. A way to achieve this is through close coordination with career education.

Visual arts. Students are not limited to careers as sculptors or painters. Art skills are required in advertising, packaging, filmmaking and animation, photography and printing. Sign painters, commercial artists, interior and industrial designers, art teachers and historians or museum curators must have art training.

Awareness of the wide range of art-related careers should begin in the elementary school, through personal contact between students and professionals. Students can learn the value of art training for lawyers, politicians, city planners or other public servants responsible for the use of public funds for buildings, highway design and art in public places. They can discover how art skills transfer to occupations that require visual perception and delicate manipulation, such as doctor, laboratory technician, nurse or plastic surgeon. Two aids for curriculum developers are *Art Career Opportunities* (AHO-11) and *Art Career Planning* (AHO-17), available on request from the State Department of Education.

Dance. Students should learn that there are opportunities for choreographers and teachers as well as performers. The National Dance Association lists the necessary qualifications, training, knowledge, skills and opportunities available for a career in dance.

Activities through which students may learn more about dance-related careers include interviews with professionals, preparation of questionnaires for dancers, study of the costs and benefits of dance careers, and library research as well as classroom projects. Parents, teachers, choreographers, dancers, critics, directors and educators are excellent resources.

Drama and theater. A *Guidebook to Theatre for the Technical School*,² published by the Bureau of Vocational-Technical Schools, Connecticut State Department of Education, and the Center for Theater Techniques in Education, provides a comprehensive description of the types of arts and crafts needed in theatrical production. Students should learn about the various facets of directing, acting, costume design, lighting and scene design, makeup, playwriting and related jobs such as stage manager, carpenter, electrician, property and wardrobe master, grips, flymen and other stage hands, stage and theater management, and drama or theater education.

Music. Students at all levels should become familiar with the professional world of music. As students observe professionals at work during field trips or performances, they will learn about the careers open to them. Students can explore job opportunities as music publisher, instrument builder, acoustician, tuner, merchandiser, recording expert and similar positions. *Career Opportunities in Music*, a listing of music-related careers, is available on request from the State Department of Education.

Evaluation

Without a built-in evaluation plan, the curriculum development process is incomplete. Developers of the comprehensive arts program should seek objective data which furnish evidence about the curriculum's effectiveness and suggests what changes are needed. Planners also should develop means for assessing how well students are meeting program goals and objectives. A discussion of both types of evaluation is included in *A Guide to Curriculum Development: Purposes, Practices and Procedures*.

Some purposes achieved by evaluation are proper student placement in the program, effective monitoring of student progress during and on completion of curriculum segments, and compilation of information to be shared with school personnel and the community. Evaluation also facilitates continuous adjustment in the curriculum.

Program evaluation. This phase of evaluation should cover both the written curriculum guide and its implementation within the district, in terms of its stated goals and objectives. Is the program accomplishing its purposes? Is the organizational structure effective for users? Is the scope and sequence practical and logical? Do the activities result in the desired learning?

Implementation may be evaluated by school visitations, questionnaires, interviews, observations of student performance and other means. Teachers, students, administrators and parents should be questioned about the program's effectiveness.

The CEMREL Institute⁴ suggests some criteria for evaluating the agreement or discrepancy between the goals and the educational outcomes of a teaching unit. Criteria pertain to:

ability	Did the unit of instruction start where the student was?
student involvement	Did the unit of instruction consider the student's feelings?
teaching the unit	Was it possible to implement the unit of instruction?
achievement of goals	What did the student achieve from the unit of instruction?

An alternative approach is suggested by Robert Stake in *Evaluating the Arts in Education—A Responsive Approach*.⁵ Stake's strategy calls for documentation of events, student change, decision making, understanding and the facilitation of remediation. He suggests such methods as reports, memos, journals, interviews and other records. This approach, relying on individual responsiveness, lacks some measurement precision but can be combined with other evaluation procedures.

Student assessment. The arts curriculum tends to emphasize the performance of students in the activities in which they participate and the products which they create. Students might be evaluated on the basis of their demonstra-

tion of specific skills such as using various media in art, dancing a specific pattern, improvising a situation in drama or playing a musical theme on an instrument. Their skills in producing a picture in art, an original pantomime or monologue in drama, an original song in music or some creative choreography in dance might be evaluated.

For some objectives, paper/pencil tests may be suitable. They might be applicable, for example, in art or music history, in a historical survey of dance or in the analysis of specific plays.

Whatever methods of evaluation are suggested by the curriculum committee, they should help teachers to evaluate student performance objectively. Some suggestions for objective assessments include the use of checklists covering the expectations for the activity, criteria for specific tasks or products, models to which the student results can be compared, or the use of more than one evaluator for a student performance.

Regardless of how the assessments are derived and reported, students' grades for the arts should be included on report cards.

Summary

School districts have in place many of the separate components of a comprehensive arts program. One challenge for planners is to fit together the separate but related curricula in art, dance, drama and music, while maintaining the integrity of each field. Another challenge is to increase the integration of the arts into the general education curricula. Provision for program and student evaluation must be built into the curriculum and programs must be adapted to provide opportunities for students with special needs. Help in meeting these challenges is available from state and national sources and from numerous professional organizations.

Part II

Art (Visual)

Art Education 2

The first students following a K-12 visual arts curriculum based on these guidelines will graduate from high school in the year 2000. Today's children will live most of their lives in the twenty-first century, a fact that curriculum guides now being developed must reflect.

As never before in history, individuals, groups, college programs and magazines are concerned with the future. While the futurists differ in their points of view, all agree that a major cultural transition is taking place. Society is leaving the industrial age and embracing a scientific-planetary⁶ future far more rapidly than the industrial revolution overturned the agricultural society.

Futurists project two different scenarios. Some foresee an electronic, computerized speeding-up of the current society. Others envision a humanistic, spiritual future with culture revolving around the arts, philosophy, religion and science. Whatever combination of these trends prevail in the future, curriculum guides prepared now can have a major influence on the orientation and preparation of school children to understand and adjust to the changes that take place.

Preserving the heritage

The arts of any period (ancient, primitive or modern) reflect the social needs, rituals and values of the culture at that time. As society's needs and purposes change, so do its art forms. Prehistoric and tribal cultures used the visual arts for sacred or metaphysical purposes; so do some segments of contemporary society. A secular culture has monuments, statues and portraits of great personages or family members to sustain its memory for generations after their deaths. Paintings of landscapes and still lifes decorate homes, and paintings of historical events enhance public places. The Nazis used art for propaganda; so do the Communists. During the post-Civil War period in the United States, art became the investment of wealthy industrialists. With the democratization of art and the advent of public museums, art began to enrich the life of the middle class. Currently, art is being used also for therapy and emotional release by a society in cultural transition from an industrial age to a scientific-planetary age.

Visual arts defined

Art deals with learning through the visual mode. It is the only school subject which deals with objects through their visual images and symbols, visual perceptions, visual records of the human enterprise and visual propaganda.

The territory encompassed by art in the human intellect, experience and imagination, however, is much more than the study areas covered in an art curriculum. For the purpose of making recommendations about curriculum development, the visual arts refers to all arts and crafts forms to which people respond by seeing and interpreting visual symbols and images. The visual arts include, but are not limited to, drawing, painting, sculpture, filmmaking, photography, graphics, architecture, environmental and theater design, computer art and, in the crafts, ceramics, weaving, macramé, woodworking, enameling, jewelry making and design.

Goals and objectives

The curriculum committee should review both state and local goals in order to identify which ones to incorporate into the arts program. From these, program objectives should be developed. Art teachers also should be encouraged to develop their own goals and objectives covering unique aspects of the visual arts which will become part of the districtwide goals.

Model goals and objectives can be found in most art guides and art education textbooks. A national set of objectives is available from the National Assessment of Educational Progress (NAEP). These objectives were developed by a committee of art educators chaired by Brent Wilson, reviewed and revised through the National Art Education Association, and published in 1971. The committee identified five art objectives with subobjectives for grades 4, 8 and 11. Only the five major objectives and the first level of the subobjectives are reprinted here (see pages 00 to 00), but additional information and copies of *Art Objectives* by Brent Wilson can be obtained from NAEP (1860 Lincoln Street, Suite 700, Denver, CO 80295).

ART OBJECTIVES

National Assessment of Educational Progress

I. Perceive and respond to the aspects of art.

- Recognize and describe the subject matter elements of works of art.
- Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).

II. Value art as an important realm of human experience.

- Be affectively oriented toward art.
- Participate in activities related to art.
- Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.
- Demonstrate an open-mindedness toward different forms and styles of art.
- Demonstrate an open-mindedness toward artistic experimentation.

III. Produce works of art.

- Produce original and imaginative works of art.
- Express visual ideas fluently.
- Produce works of art with a particular composition, subject matter, expressive character, or expressive content.
- Produce works of art that contain various visual conceptions.
- Demonstrate knowledge and application of media, tools, techniques, and forming processes.

IV. Know about art.

- Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the directions of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be the major works of major artists.)
- Recognize styles of art, understand the concept of style, and analyze works of art on the basis of style.
- Know the history of man's art activity and understand the relation of one style or period to other styles and periods.
- Distinguish between factors of works of art that relate principally to the personal style of the artist and factors that relate to the stylistic period of the entire age.
- Know and recognize the relationships that existed between art and the other disciplines of the humanities (literature, music, and particularly the history of ideas and philosophy) during a given period.

V. Make and justify judgments about aesthetic merit and quality of works of art.

- Make and justify judgments about aesthetic merit.
- Make and justify judgments about aesthetic quality.
- Apply specific criteria in judging works of art.
- Know and understand criteria for making aesthetic judgments.

Source: Adapted from Brent Wilson, *Art Objectives*. Denver, CO: National Assessment of Educational Progress, 1971, pp. 9-19.

In 1974-75, NAEP conducted a national art assessment based on these objectives. A series of test items was developed for each objective and subobjective and was used to assess the quality of learning in the cognitive, affective and psychomotor domains by randomly selected American children. A similar assessment was made in music.

The NAEP assessments in Art and Music formed the basis for the Connecticut Assessment for Educational Progress in Art and Music which was conducted in 1980-81. The Connecticut assessment (CAEP) was conducted by National Evaluation Systems of Amherst, Massachusetts. The results of the CAEP Assessment in Art and Music can be obtained from the State Department of Education.

Curricular models

A survey of art curriculum guides reveals a diversity of styles, formats, content presentations and differences in intent. Most recent guides tend to focus on student achievements because these translate easily from curriculum guide to classroom practice. The visual arts lend themselves to diverse formats, orientations or points of view, seven of which are presented here.

Some curricular models are studio-oriented, focusing on: (1) the subject matter or ideas with which the artist deals, (2) the media, (3) techniques which the artist uses to translate subject matter or ideas into a work of art, and (4) the art object itself (art products or projects). Other curricular models are oriented to the humanities and deal with knowledge about art, focusing on (5) art content including concepts, history and aesthetics of art. Finally, two additional models are based in educational processes rather than in art processes: (6) stages of development and (7) creative mental processes.

Following one orientation exclusively while neglecting the others may cause an imbalance in the total program. On the other hand, not having a clearly realized format focused on a specific orientation can weaken the curriculum and cause confusion in achieving objectives. The sample scope and sequence charts in Parts II, III, IV and V incorporate several of these orientations.

Art subject matter. A curriculum organized around art subject matter focuses on teaching still lifes, landscapes, human figures, portraits, animals, seascapes and abstract nonobjective art. This orientation directs student attention to what the artist uses for the basis of an art work.

Art media. A curriculum organized around art media teaches students how to use various media such as crayons, pencils, paints, inks, clay, glazes, film and others. It also includes instruction on proper use of tools and equipment necessary to make effective use of media.

Art techniques. A curriculum organized around art techniques emphasizes drawing, painting, print making, carving, modeling, filmmaking, rendering, lettering and calligraphy. Students learn the techniques and skills that are needed to produce a work of art.

Art projects. A curriculum organized around making art products or projects focuses on the production of a specific object such as a mural, a mask, a clay bowl, a greeting card, a sculpture or other art work. Although media and techniques are employed in the production, the emphasis is on the end result rather than on the process.

Art content. A curriculum organized around art content emphasizes knowledge such as elements and principles of design, color theory, art history, rules of proportion and linear perspective and humanistic themes like propaganda, war, peace and love expressed as visual symbols. These concepts can be taught without having the students produce art, but they are more effective when students create their own examples.

Stages of development. A curriculum organized around stages of development is child-centered and oriented toward the child's ability to confront the problems of visual representation and symbology. The selected activities help the child advance along an art continuum developing his/her schema, spatial representations, design abilities, etc. Although the different stages of artistic growth usually are described in art curriculum materials, they are not often the focus of the sequence of art activities themselves.

Creative mental processes. A curriculum organized around creative mental processes selects art activities according to the type of thinking required of the learner when working on an art object. These creative mental processes include sensitivity to problems, flexibility, fluency, redefining and rearranging, analyzing, synthesizing, originality and coherence of organization. Additional information about the use of this model can be found in *Identifying the Artistically Gifted in Art* (AHO-18) available from the State Department of Education.

Summary

The purposes of art education are to convey to students an appreciation of their heritage as represented in the arts, to respond to today's personal and social needs and to enhance the quality of life for students in the decades ahead. Art curriculum guides developed in the 1980s also may contribute to the concepts and forms of art in the future. The guides may be organized around one or more of seven basic curriculum orientations. Part II of *A Guide to Curriculum Development in the Arts* presents suggestions for visual art curricula that address present and future needs while perpetuating the most meaningful art and art education traditions of the past.

3 Visual Arts— A Total Program

When writing a visual arts curriculum, the committee must insure that there is a close relationship between philosophy, and goals and objectives. Although philosophies usually are presented first, they need not be written first. Sometimes writing goals and objectives first helps formulate a philosophy. The committee writing a philosophy should consider

- the creative, self-expressive and imaginative aspects of art;
- the sense of accomplishment developed when children use their minds in coordination with what their eyes see and their hands produce;
- the role of art in society;
- the integrative, correlative processes of art;
- the place of art in the cultural heritage, and
- the use of art for the handicapped, gifted and talented.

A balanced curriculum

A total visual arts curriculum extends from pre-kindergarten through grade 12. It teaches the basic art skills in sequential order as they relate to the cognitive, psychomotor and affective aspects of art. A total curriculum is balanced in the time and emphasis it gives to art history, aesthetic and design theory (cognitive); to art making (psychomotor); to art appreciation and consumerism (affective). To be effective, this balance should be planned for each grade level, elementary through senior high school. Art history and aspects of art criticism should be incorporated at all levels of the curriculum rather than leaving them for secondary school courses. Positive or negative attitudes about art are formed in the elementary grades, and only remedial changes can be performed at the secondary level.

Sequential instruction

A planned, ongoing and systematic art program can be organized into long-range programs or short-term learning units. Long-range sequences are:

- from early years to later years—a natural child growth and development sequence such as Lowenfeld's stages of growth in child art.

- from lower grades to upper grades;
- from simple to complex problem solving (most art making is creative problem solving);
- from easy to difficult—a skill-oriented sequence which can be applied to both art making and perceiving, and
- from natural (spontaneous) to learned (deliberate)—a civilizing process such as guiding the child from natural drawing to specific drawing activities for controlled progress.

Short-term sequences of art lessons or activities have a meaning and a relationship among lessons which lead to a specific end result. These lesson sequences or study units usually expect some progress from the first lesson to the last along a planned avenue of experience or inquiry. Such study units are possible at both elementary and secondary levels, but they more often occur in secondary art courses. These courses, taught daily, provide continuity of instruction which is often missing from those elementary programs in which students meet once a week or every two weeks. Art lessons taught on such an irregular basis allow too much time between instruction. Unless careful planning of study units occurs, students may forget a skill or art concept before the recall and reinforcement of the next lesson. Therefore, art instruction should schedule lessons at least once a week, develop a planned sequence and organize experiences into study units.

The effective art curriculum provides for continuity and deepening of each individual's ability to see, feel, organize and communicate because the development of these powers is central to art education. The program should include a wide range of activities and materials from which a teacher may select those which challenge each student to discover and develop his/her individual capacities and ways of seeing, interpreting and communicating. Through appropriate programs, motivation and guidance, children with special needs will extend and deepen their capacities to search out their own artistic interpretations. Through visual arts education, all individuals can recognize their personal and unique qualities and give order and form to feelings and perceptions for which words are inadequate.

The expressions of each individual over time become a visible record of intellectual, aesthetic and social growth. The art teacher can use this record both for setting short-term instructional goals and for providing long-range guidance. Every student should have opportunities to work with a wide range of challenging experiences and materials and to develop in a working atmosphere that fosters aesthetic problem-solving abilities, individual initiative, sharing and evaluation skills, and positive self-concept development. The provision of sequenced instruction that allows for all of these factors is an important function of the curriculum committee.

Program components

The committee designing the art curriculum should recognize that each individual probably differs from others in needs, aptitude and tempo of learning. The curriculum should be based on the different needs and interests of growing individuals and on their emerging capacities to learn and experience. For example, young children learn first through direct sensory perception and imagination.

Therefore, the art curriculum can provide activities that exercise and deepen these capacities while reserving for older children those activities which require abstract thinking. Aesthetic awareness also is a developmental process which requires special nurturing.

The curriculum should provide for the communication of ideas and feelings in visual form and a working knowledge of the language of vision. Therefore, each level should include the following components:

drawing	because drawing is the basic language of visual communication and making visual symbols
painting	because painting is a basic skill in expressing visual concepts
design	because design underlies all form and motion in the universe and is basic to all creation
color	because color is the element in art that awakens the most direct emotional response, reaching the largest number of people
three-dimensional form	because three-dimensional form is fundamental to our experience of the world, in crafts, sculpture and architecture
appreciation	because appreciation is an integral part of expression and communication in all art activities and in all visual relationships, and a basis for aesthetic education and visual perception
art history	because history is the avenue by which the individual inherits the past for a continuity to the future, and art is the visual and most tangible record of that past in any culture
film and photography	because film and photography, along with video, are the major new art forms of the twentieth century and will be a major influence in the arts and culture of the future

Communication in art also requires that components of the program allow each participant to become familiar with the possibilities and limitations of many varied materials such as clay, wood, paint, metal, glazes, fabrics, etc. It also demands that the components allow students to gain experience and skills within a wide range of appropriate tools for shaping materials.

Art history. Art history should not be considered an interruption of the "regular art program" (often thought of as art-producing activities) but an integral part of it. Art history has several functions including the development of comprehension of a cultural heritage, both that of majority and minority cultures within a society and the provision of a perspective on the visual arts. There are four major approaches to teaching art history.

The chronological approach begins with cave paintings or early periods and shows succeeding periods of art and artists down to the present. It can be used with any culture and is the traditional approach of college art history courses, but it is not always appropriate for elementary or secondary schools.

The topical approach organizes historical examples around topics such as landscapes, still lifes, portraits or geometrical shapes.

The thematic approach organizes around such themes as war and peace, love and hate, people and animals, life and death, satire or humor, and may be used to relate art to humanistic enterprises as depicted by the art of different cultures and times.

The studio approach relates the showing of works of art to specific art-making activities such as studying still lifes before painting them. This approach can be used jointly with the chronological approach wherein students simulate art from different periods of time, using modern materials and adaptations, or can be combined with the thematic and topical approaches. It provides a basis for integrating art with social studies.

Art history could be considered social studies because it is a part of the culture of nations and countries and reflects periods of time and locations.

Art appreciation. Art appreciation goes beyond mere recognition which is learning to identify famous works of art at sight by naming the title, artist and the date. This is more history than appreciation. Art appreciation includes learning about the design (aesthetic structure) and composition, the meaning and the interpretation of works of art, their purposes in society and the art market. It includes learning how to look at, analyze, critique, talk and make value judgments about works of art. Art appreciation has an important place in elementary and secondary curricula. As a result of the Connecticut Assessment of Educational Progress in Art and Music (1980-81), a need was recognized for more emphasis on this component in the total school art program.

Depth versus breadth. The committee planning the art curriculum components must consider the issue of depth versus breadth. The breadth approach provides students with a wide sampling of art experiences reflecting teacher perceptions that children will be bored with art if lessons are not different each time. The depth approach allows students to repeat experiences or to have several sequential lessons in a single media or activity in order to learn each task well before beginning a new one.

A study by Beittel and Mattil (1961) investigated the most effective approach with 9th grade students. The pupils were divided into three groups: (1) one receiving the regular instructional program; (2) one using the breadth approach; (3) one using the depth approach. Pre-tests and post-tests were administered, and paintings were gathered and judged throughout the year. The results indicated that students in the depth approach class were "favored in aesthetic sensitivity and spontaneity," while those in the breadth approach class had "lost ground" (scored lower on the post-test). Students in the regular instructional program scored poorest of all. The study also revealed that a series of lessons was necessary to learn how to use a particular medium well enough to do competent work (reported in Lowenfeld and Brittain, 1982).

Children have been conditioned to like variety and to always make something new in art class. They are willing, however, to accept art-making activities and repeat lessons which are interesting and challenging. Committees developing

comprehensive programs should consider these factors when balancing the components of the program.

Environmental education. Another component of art education programs today can be its role in environmental education, particularly in the areas of aesthetic and sensory responses and control of the physical environment. When taught appropriately with a point of view related to the visual environment, art can

- develop creative attitudes in solving problems concerning environmental design and aesthetic space;
- promote aesthetic criteria for planning, designing and building the visual environment;
- lead toward affective personality characteristics for active adult participation in developing an enriched rather than an impoverished visual environment, and
- encourage career planning in occupations related to architecture and environmental design.

Units which might be incorporated into humanities courses are art ecology and ecological art history; arcology (architectural ecology); semiology (the study of symbols, signs and insignias); cultural concepts of space as they are revealed through landscape painting, spatial representation, and acoustical space; sensory perceptions and aesthetic responses to sensory stimuli; and earth and nature as art forms (landscape architecture and earth art).

Changes in the traditional content of art education which are necessary for a comprehensive K-12 program of environmental education include the following.

Grades K-3. More emphasis should be placed on the child's relation to two- and three-dimensional space in his/her own field-ground perceptions, and her/his interpretations of them on a two-dimensional plane. Opportunities to create personal/private, shared and community space should be given the child. Units on community helpers should include architects, interior designers, landscape architects, environmental designers and community planners, road and highway designers, etc.

Grades 4-6. Children could be taught about the various solutions to interpreting three-dimensional space on a two-dimensional plane used by various artists, art movements, or cultures. These may also include mathematical factors. They can apply principles of architectural structure to cardboard and paper sculpture, and model building.

Middle school/junior high level. Students might critically analyze their immediate environments through units dealing with creative solutions to environmental change in the home, and role playing related to the family. Units might also include art ecology as a new source of information about art materials. Careers in the environmental arts should also be introduced as job possibilities since adult job role identity is important to growth.

Senior high level. Art students can study architecture, arcology, community planning, semiology, interior design, and can make critical analyses in more

professional and concentrated areas. Projects may involve solving environmental problem sites in the local community.

Scheduling

Recommended standards for time allotments were established as a result of a survey of Connecticut schools from 1963–1966. Although there does not seem to be any reason to change the elementary recommendation at this time, some alternatives for the secondary recommendations are suggested.

Elementary. Although elementary art lessons require varying lengths of time, some estimation is possible based on specific tasks. The art teacher pushing a cart needs at least five minutes between classes to unload and reload the cart when necessary. The schedule should be cooperatively planned by the art teacher and the school principal. The average art lesson requires time for the following activities:

	Minutes
distributing materials	5–10
Crayons and paper take less time than poster paints, watercolor and clays. It takes less time for individual desk work than for organizing to make a mural.	
motivation and/or demonstration	10
This should follow, not precede, the distribution of materials, so the children can start immediately afterwards, rather than lose the motivation while getting materials. Motivation, in which students act out the activity they will draw later or watch a demonstration, takes longer than merely giving an art assignment.	
work period	25–40
This varies depending upon the size of the paper, materials being used, complexity, number of steps in the process, and the involvement of the student.	
clean up	5–10
Time needed depends on type of materials used. Clay and paints take longer than dry materials such as crayons and pencils.	
student discussion and evaluation	10
Students look at their work, discuss how they solved certain problems, or got ideas, etc. Usually this very important summary stage is lost because of lack of time.	
Total (depending on the type of project)	55–80

Scheduling should be governed by the activity. For instance, a mural may take 90 minutes and require special scheduling. If the mural is part of a social studies unit, then it can be considered as part of social studies time. Sometimes, in kindergarten or 1st grade, a crayon drawing lesson takes little more than 30 to 35 minutes, but this does not warrant scheduling only 30–35 minutes for art at these levels when other art activities will take longer.

It is most important to schedule the art specialist for regular classes at the kindergarten and primary levels because the formation of basic art skills and the development of understanding and use of visual symbols and schema, like the acquisition of reading and writing skills, take place during these years. There is a significant correlation between the control of a line for drawing and for writing. In a child's natural development, drawing precedes writing and aids in its correct development. A well-trained art teacher, sensitive to the child's manipulative and creative growth problems, may know the kind of remediation to use or may spot a technical or perceptual problem that has been missed by a classroom teacher.

When the schedule does not allow the art specialist to meet each elementary class on a weekly basis, she/he should meet the primary grades every week to make sure all basic art skills and concepts are learned before the end of 3rd grade. In the intermediate grades where students use and refine skills already learned in the primary grades, the art specialist can meet them on an alternate week basis. If the students know their basic art skills, classroom teachers usually can teach art activities or continue art projects during alternate weeks and integrate the lessons with their classroom subject areas. This plan is not as satisfactory as a full-time art teacher meeting each class once a week. The results of CAEP revealed that 4th grade students who had certified art teachers outperformed those who depended on classroom teachers for their art instruction.

Middle school/junior high. In the middle school setting, when the 6th grade is a continuation of elementary school, art should be taught at least once a week by an art specialist. In grades 7 and 8, art should be taught five days a week for one semester, rather than on alternate days of the week for a full year, because total class load on a weekly basis is reduced by half. As a result, there are 50 percent fewer students for whom the art teacher must

- learn individual needs and assist on an individual basis;
- grade art work at the end of a lesson or study unit;
- prepare report card grades, and
- store unfinished art work in the room between classes.

Therefore, the students

- receive more individualized attention;
- maintain better self-discipline because frequency of meeting and continuity of study allows students to get more involved in the art process;
- receive specific and more careful grading of art products and on report cards;
- have more continuity from class with less interruption and forgetfulness of the art process, skills and knowledge they are studying, and
- find less breakage and accidents to their work in progress by other art students using the same room and storage space.

Art should be required in grades 7 and 8. If this is not possible, then it should remain a requirement in the 7th grade and be an elective in the 8th grade. Normally, it is an elective in the 9th grade.

A school's standard class period is usually sufficient for art classes. If modular scheduling is used, then the equivalent of 60 minutes is generally appropriate.

Senior high. High school art classes are elective. Most meet five days a week for a semester or a full year. The length of the periods varies with each school according to its pattern. Some schools have attempted to have studio courses meet for two or more class periods two or three times a week rather than for one period five days a week. High school students are able to work longer and with more concentration than elementary children. A satisfactory recommendation for time distribution is difficult to make because of the variety of art curricula offered in the senior high schools.

Scheduling students into art electives frequently becomes difficult because often there is only one section of an advanced art course. If electives are scheduled before, rather than after, required academic courses which have several sections, there is a better opportunity for students to take the courses of their choice.

The average art schedule requires students to create or produce almost immediately upon entering the classroom. Yet, the creative process requires a certain transition time from the outer world of the school to the inner world of self before one can make a visible self-expressive statement. This process is such that, once involved, students who are interrupted may suffer enormous difficulty recapturing the idea, the sensitivity to the process or their enthusiasm. Therefore, double periods two or three times a week may have real merit. Another option is to allow students who have study halls following art class to remain and complete the process. Still a third option is the use of modular schedules which permit differentiated times for instruction and for studio activities. Further information about time allotments and recommendations can be found in *Suggested Standards for Art Education in the Public Schools of Connecticut* available from the State Department of Education.

Art teachers should have a permanent teaching station whenever possible rather than move from room to room. Carrying the materials, equipment or media used in teaching from room to room or leaving it in a space shared with another teacher often aggravates relationships between colleagues. Different ideas of art teachers about the cleaning, storage and use of shared supplies and materials can create problems. One important finding of CAEP on art and music was that students in schools with art rooms outperformed students in schools without art rooms.

Differentiated art staffing is one approach that might be considered if the district has sufficient staff. In this model, art specialists are employed to teach specific instructional programs. For example, a high school with three art teachers might have one with special interests in each of these areas: two-dimensional, three-dimensional and art history and appreciation. Although each might not be limited to his/her area of expertise, their three strengths together should provide a well-balanced curriculum.

If a high school has only one art teacher, then he/she should have as broad a range of artistic experience as possible. This situation still may result in an overemphasis on a single art form, distorting the planned balance of the program, but it may be the only alternative. When there are several teachers, team teaching can be encouraged thus providing a richer program of art electives and art instruction.

Role of the administration

The curriculum committee and the art teachers must have administrative support. The CAEP in art and music revealed that students in schools where the principal had a positive attitude about the arts and encouraged programs, outperformed students in schools where principals had a negative attitude about the arts. Administrators can provide the necessary leadership and support by

- encouraging the visual arts as a necessary part of the school curriculum;
- becoming and remaining informed about the purposes and methods of art in order to interview, recognize and hire the best available art teachers, and in evaluating them and the program effectively;
- providing sufficient space, facilities, supplies and budget to maintain the program;
- providing in-service art workshops for all teachers, and attending them when possible so as to know what teachers are learning;
- helping teachers and art specialists plan and implement an effective schedule;
- providing funds for art education resources in the teachers' professional library;
- visiting the art classes, supporting student art exhibits, and
- encouraging art teachers to become members of the National Art Education Association, and the Connecticut Art Education Association, to participate in their conventions, and to read their publications.

School-community relationships

The means for generating community support should be built into the curriculum. Teachers should maintain portfolios of students' work demonstrating their growth and progress. Teachers should interpret the art program and children's art for parents and other community members through parent-teacher meetings, open houses and exhibits. Art displays in the school lobby during open house, in public shopping malls, public libraries, store windows and elsewhere in the community can stimulate interest in the curriculum. March, Youth Art Month, is particularly appropriate for exhibits and student and public involvement in district-wide art recognition and support. The Connecticut Art Education Association sponsors various activities during this month.

A well-planned and publicized arts curriculum can gain the support of parents whose vote in favor of the school budget and the retention of staff members can be invaluable. In addition, parents express support by attending student art exhibits and by participating in parent-teacher meetings. Parents should be encouraged to guide children in observing, thinking and working creatively with art media rather than by supplying them with coloring books, paint-by-number and how-to-do kits. School personnel can encourage visits by parents, during open house, to the art room or teacher and the formation of a citizens' support group for art curriculum efforts.

Relationships with other local institutions should not be overlooked. Public libraries have public service programs, including art classes for children and adults, student exhibits, media centers, art reproduction loan programs and film

programs. Local art museums are extending their programs into schools, including those in nearby communities, and offer special tours as well as visits to schools by docents. Contacting the education curator or the person assigned to work with schools at any Connecticut art museum can provide a new dimension for the school curricula. The CAEP in art and music found that students who had visited art museums outperformed those who had not.

Art for All Students 4

The foundation for understanding and attainment in the field of visual arts must be laid in the elementary grades, preferably beginning in kindergarten. Because elementary programs vary widely in depth and breadth, the middle school/junior high program must be transitional, attempting to equalize the differences in knowledge, skills and abilities among students from the different elementary schools that funnel students into the middle school. In preparing for high school, where all art courses are electives, the middle school curriculum must round out the students' preparation for the elective art offerings of the high school or provide students who are terminating their art education with sufficient knowledge and perception to enjoy and use art in their daily lives.

This chapter discusses appropriate programs and provides examples of scope and sequence for each of the three levels. One model of an elementary scope and sequence is developed around eight criteria for creativity. The other utilizes eight subject matter topics, some with subgoals. At the middle school level, suggested activities are matched to needs at grades 6, 7 and 8. A model study unit in photography for grade 8 details the learning outcomes, performance objectives and teaching activities associated with the unit. Three different models of senior high school elective programs include a scope and sequence for art techniques and media (studio art), art subject matter orientation, and a model using the behavioral objective approach. These samples illustrate the scope and comprehensiveness of a full visual arts curriculum for K-12.

ELEMENTARY

The committee developing the elementary guide should decide what model or combination of models for an arts curriculum will be used (see pages 16 and 17). In making its choice, the committee should consider such questions as:

- What is most appropriate for the needs of this district?
- Will it best focus the instructional process?

- Will it be student-oriented rather than art-product or teacher-oriented?
- Will it be appropriate for children who will live in the twenty-first century?
- Will it reflect only traditional art practices or does it also reflect the best current directions?

The examples and models which are used in this guide fit the above criteria and are oriented toward creative mental processes. The information which follows is designed to help the committee develop a curriculum best suited to the local situation.

Goals

District-wide K-12 art objectives are usually stated in general terms and reflect local board goals. Grade level or individual course or school objectives tend to focus on student needs related to the total school program. At elementary school levels, the goals emphasize basic needs and developmental processes. Some sample goals are:

- to develop the skills of making arts and crafts items with self-satisfaction and pride in accomplishment;
- to enjoy aesthetic responses and make aesthetic judgments in talking and writing about art;
- to employ creative and mental resourcefulness when solving problems;
- to complete one stage of artistic development successfully before moving to the next;
- to gain habits of creative emotional release from tensions originating at home, in school or the community environments;

Table 1
Stages of Development
(Lowenfeld and Kellogg)

Stages	Age	Grade	Activity
Scribble	2 - 4	Pre-K	The child
Uncontrolled scribbling	2 - 2½	Pre-K	enjoys making marks and kinesthetic movements.
Controlled scribbling	2½ - 3	Pre-K	learns she/he can control his/her own marks.
Design stage (Kellogg)	3 - 4	Pre-K	makes diagrams, combines and aggregates (Kellogg includes alphabetical configurations).
Naming of scribbles	3½ - 4	Pre-K	gives meaning to abstract visual symbols, applies imagination to scribbles. Emotional placement of objects on paper—no base line.
Preschematic	4 - 7	Pre-K-1	makes first representational attempts, combines symbols to represent people, animals, houses, etc. Includes base line to depict spatial concept.
Schematic	7 - 9	1-4	achievement of a form concept, may develop stereotypes if not given enough opportunities and stimulus to draw a variety of concepts. Draws double base line, X-ray view, and foldovers when depicting spatial concepts.

- to gain enriched concepts and skills in other subject areas through integrated art processes;
- to build a foundation for using art knowledge and techniques in daily living when the student becomes an adult, and
- to recognize the role and importance of art in life, society and culture.

Stages of development in art

At the elementary level, more so than at the secondary level, the child is recognized as growing through specific stages of development. General growth has been identified and described by Piaget, Erikson, Kohlberg and others. Specific stages in artistic growth also have been identified. The use of stages of development provides a student-centered basis for curriculum planning. It is developmental and adaptable to age and grade-level sequences. The child-study movement of the 1890s first identified the stages of growth in art and those used today derive from that research. Art curriculum guides usually list and describe these stages which sometimes overlap, but they can be used for different purposes.

Although the names associated with each stage of art development and age ranges vary depending on the source, they share certain consistencies. Gaitskill and Hurwitz (1970) use broad terms: manipulative, symbolic and preadolescent. For Kellogg (1969), the stages of artistic growth end at age seven but she interjects a design stage to Lowenfeld's controlled scribble stage. Perhaps the most detailed description is that of Lowenfeld (1982) which makes it the most useful for curriculum planning (see Table 1). Combining the stages of development with other art curriculum orientations can provide a useful elementary curriculum design (see Table 3, pages 34-45).

Stages	Age	Grade	Activity
Dawning Realism	9 -12	4-7	The child explores drawing body concepts. Includes: sexual differences, formal design, environmental features. Uses overlapping in showing spatial concepts. Drawings may show a tightening of line and stiffness of figures, but this is not encouraged. Child's visual perception develops more rapidly than the ability to change symbols to depict what is observed.
Pseudo-Naturalistic	12 -14	7-9	uses reasoning and abstract thinking. May be able to understand and learn techniques in linear perspective for spatial concepts. Rapid growth and transition stage, compares personal criteria with adult criteria. May lose interest in drawing as a natural process.

Sources: Lowenfeld and Brittain, *Creative and Mental Growth*, 7th edition, 1982. Kellogg, R. *Analyzing Children's Art*, 1969.

Art curricula also may correlate the stages in art with Piaget's stages of intellectual and moral growth, Erikson's stages of man or Kohlberg's stages of moral growth (see Appendix D for references). The key problem is variables beyond the age levels. Although all children pass through these stages, some do not do so at the average ages indicated. When used flexibly, however, the stages of development in art can assist committees in determining artistic growth and in planning curricula.

Visual vocabulary and stereotypes

Drawing and painting activities should be designed to extend a child's visual vocabulary and help a child resist stereotypes. Drawings are visual symbols representing an individual's visual vocabulary. This usually increases at a natural rate, as the child tries out different ways of drawing the same item. When an individual draws the same symbols for such items as house, flower, person or bird

Table 2
Scope and Sequence
Creative Mental Process Model
Elementary

STATE GOALS: Motivation to Learn
Mastery of Basic Skills
Competence in Life Skills

Learning Outcomes	Performance Objectives	Teaching Activities
Sensitivity to problems	Students will ● forecast/predict potential problems before they are actual or dangerous, know when paint is too thick for a thin line, when clay is going to crack, when a structure is getting off balance.	Encourage students to explore and experiment with new materials and media, such as crayons, plasticine and self-hardening clays, glues and adhesives with papers and fabrics, thick paints, thin paints, opaque and transparent watercolors, color mixing, and to explore the environment. Set up problems in drawing, composition and design, and construction, for students to solve.
	● empathize and express feelings for others.	Have students draw, paint, model in clay to express ideas, such as, "I have a stomach ache," "Happiness is . . .," anger or fear; do a mural on the third-world hardships, etc. Ask students to create environmental designs to solve ecological problems of the future.

in every picture without variety, then her/his symbols become stereotypes. By the end of first grade, visual vocabulary often is neglected as classroom teachers concentrate on developing verbal vocabulary needed for reading and writing. Neglecting opportunities for drawing and painting in kindergarten and 1st grade can result in the child developing stereotypes and a limited visual vocabulary. The art program then must assume the responsibility of continuing a child's growth in making visual symbols and gaining a rich visual vocabulary. Drawing and painting, therefore, is basic to any elementary art program and is more important than "happy accidents" and "instant art."

Patterns, color-ins and coloring books

Writers of elementary art guides should warn teachers about the use of patterns, color-in worksheets and coloring books. They encourage stereotypes because the pictures are drawn by adults and have the aura of authority which suggests to the

Table 2 (continued)

ART GOALS: To develop the creative and imaginative potential of all children; extend their mental and intellectual problem-solving abilities for creative, rather than destructive, solutions to problems. The learning outcomes represent eight criteria for creativity.

Learning Outcomes	Performance Objectives	Teaching Activities
Fluency	Students will think of • alternate solutions to a problem. • many uses, often unusual, for a particular media or material.	Give students assignments using modeling clay that can be changed in process; cut paper designs and assemblage that require moving things around to choose the best arrangement; delay decisions by making several thumbnail sketches or ideas before deciding on a solution or final idea.
	• many ideas for a particular art product.	Discuss fluency of ideas, and famous inventors.
Flexibility	Students will • turn accidents and mistakes into new concepts instead of throwing away and starting over. • make variations on a theme. • explore or try new media and subject matter.	Have students use materials that change qualities such as modeling clay, dry and wet water colors, happy-accident type materials that encourage changing one's mind. Treat mistakes or accidents like challenges for a new idea: "Now what can we make out of that, instead of throwing it away?" Using mixed media, make wire hanger mobiles. Discuss what being flexible means, and cite historic inventions arising from accidents and mistakes.

child that there is only one way to visually symbolize an object or idea. Teachers who use coloring stencils or workbooks, ostensibly to develop fine motor skills or coordination, defeat their own purposes. These devices threaten both the child's penmanship and drawing. Therefore, the elementary art guide should provide alternatives to these devices, such as ideas for worksheets that encourage imaginative completion of partial configurations or illustration of simple stories with a single statement on each page (see Appendix D for references).

Scope and sequence

The scope and sequence of elementary art curricula focus on development of basic skills in grades K-3 and expansion of those skills in grades 4-6. Sample scope and sequence charts, Tables 2 and 3 on pages 30 and 34, illustrate two

Table 2 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Originality	● use their own ideas rather than copy others. ● trust their own decisions rather than depend on others for solutions, or actions. ● adapt and make variations on others' ideas rather than plagiarize.	Encourage freehand drawing, and painting at easels. <i>Do not</i> use copying, patterns, coloring books or color-in type work books. Make variations in traditional objects by original color, making very large or tiny representations (Andy Warhol) or unusual juxtapositions (Rene Magritte). Use open-end assignments and divergent questions. Discuss originality, copying, representation, and variations on a theme, artists who copy their own work (Gilbert Stuart, John Trumbull), fakes and forgeries, etc.
Ability to redefine and rearrange	● find other ways to define a problem. ● rearrange facts, elements to achieve a workable solution.	Explore collage and photomontage, found art and junk art that gives new definition or meaning to familiar items (such as Picasso's bull's head made from a bicycle seat and handle bars), found objects in making relief prints and rubbings, jigsaw puzzles. Redecorate or rearrange furniture in the room or in room models. Discuss redefinition and rearrangement in art history, e.g., Picasso's bull's head from a bicycle seat and handle bars, Dali's and Escher's optical illusions.
Analysis	● notice details, separate parts from the whole, identify evidence inside of contour outlines, extract meaning from symbols and stimuli.	Provide opportunities for visual and other sensory perception activities, looking at and talking about works of art and art reproductions, looking at objects, trees, people (portraits), still lifes and, in later grades, drawing or painting them.

curriculum models: the creative mental process approach and the art subject matter approach. A few examples are given for each level, primary and intermediate. These charts in no way constitute a total program. The local arts guide should be more specific and extensive.

Basic skills—K-3. The curriculum for kindergarten and primary grades should concentrate on exploring art media and using the tools of art making. It is a time for learning the basic art skills which are just as important as the basic skills of reading, writing and arithmetic. According to Erik Erikson's *Eight Stages of Man*, the child passes through the latency period (industry versus inferiority) from about age seven to age nine, a time roughly equivalent to the schematic stage in art. If the child does not learn the essential psychomotor skills while trying to do things and succeeding, he/she will develop an inferiority or weakness in that area.

Table 2 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Analysis, cont.	Students will	Student might make prints by cutting out, such as linoleum and woodcuts, or drawing linear perspective. Analytical processes are also found in sculpture made by carving out, or the substitution method; contour drawing; jigsaw puzzles; taking photographs and film; planning animated films and stencils; slab method in ceramics. Discuss analysis, and analytical processes in art from examples above.
Synthesis	● put divergent parts together to create a new meaningful whole. ● develop unique, personal ways of communicating concepts and ideas. (See also ability to redefine and rearrange, above.)	Assemble, put things together; sculpture by the addition method from found objects; toothpick structures; prints from found things; murals by cutouts and pasting; collage; photocollage; montage; making animated films and stenciling; sewing, stitchery, and weaving; coil method in ceramics. Discuss synthesis as a process, and examples in art from methods above, such as collage, montage, photomontage, art from scrap.
Coherence of organization	● give a sense of unity, order, and design to art products. ● plan and organize a large project (mural, play, sculpture, film). ● use principles of design in making art.	Study and use color and design theory, concepts of symmetrical and asymmetrical balance, composition in visual art, environmental design, and time sequenced art such as film. Plan and organize long-range projects such as murals, puppet shows, stage sets, illustrated books, etc.

The foundation for all future art activities should be laid in the primary grades. Then the child can use the knowledge and skills to deal with more advanced concepts and ideas in art in the upper grades. It is essential that children in these early years participate in a regular art program guided by a specialist who knows the standards for art abilities and recognizes when remediation is necessary.

Art subject matter—grades 4–6. The curriculum for grades 4–6 should allow students to apply the art skills which have been learned in the primary grades. Competence in using any basic art material, media or technique can only be attained if basic skills and materials are introduced before the 4th grade.

Table 3
Scope and Sequence
Subject Matter Model
Elementary

TOPIC: Human Figure Drawing

STATE GOAL: Mastery of the Basic Skills (i.e., figure drawing)

ART GOAL: To develop a positive and strong self-image in all children through figure drawing.

DISCUSSION: Drawing the human figure, facial features and body parts is basic to the child's growth in art. Even his/her intelligence can be assessed by human figure drawing tests, which directly relate to the child's self-image, and sense of self worth. The human figure can be taught through drawing, painting, mixed media and modeling in clay.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten–Grade 3		
Ability to draw self, and others in relation to self with appropriate body parts. (All kindergarten, primary classrooms, and elementary art rooms should have floor length mirrors.)	Students will draw, paint, and/or model the human figure standing, sitting, running, bending; with arms/legs showing action; alone, full face, profile; in relation to family members, friends, teachers, pets, objects and others; expressing emotions and feelings.	Motivate students to draw/paint: "I am" subjects to learn body parts, e.g., "I am brushing my teeth (combing my hair, tying my shoes, etc.)," "I am pledging the flag (bent arm)," "I am walking with my mother (father, brother, pet)," "I am running on the school ground," "I have a stomach/tooth ache," or "I am whispering a secret to my friend (profile and ear)."
Grades 4–6		
Reinforce K–3 concepts plus body in relation to social and physical environments, and spatial representation.	draw or paint the self in action; in groups; overlapping in crowds; in small/large proportions; with variety of details, clothes, etc.	Motivate students to draw themselves in action, e.g., "We are playing ball on the school ground," and to illustrate activities that require various people in different positions or actions. (Figures modeled in plasticine can be set up on tabletop arrangements with cut paper settings, i.e., baseball diamonds, football fields drawn on a sheet of paper with plasticine players.)

In about the 4th grade the child's visual perceptual ability grows more rapidly than his/her ability to change visual symbols to match it. This often leads students to say "I can't draw." The curriculum should provide many opportunities for children to see and draw or paint in order to help them over this stage.

At the intermediate levels, students have sufficient skills to apply them to other subject areas and to use them in integrated instructional units. Although some integration of art into other areas occurs at the primary grades, more is possible in grades 4-6.

Table 3 (continued)

TOPIC: Spatial Representation

STATE GOAL: Mastery of Basic Skills (i.e., drawing spatial concepts)

ART GOAL: To develop the child's ability to delineate three-dimensional space on a two-dimensional plane, and establish a healthy sociocentric orientation to his/her environment.

DISCUSSION: The child's representation of space is related to social growth and perception of her/his environment. It follows a sequential development from the subjective placement of the preschematic to the adult concepts of linear perspective. However, linear perspective is not ordinarily taught at the K-6 level.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten		
Base line	Students will ● draw or paint objects on a line at the bottom of paper or along the bottom edge.	Motivate students to draw/paint activities ● that take place indoors and outdoors, e.g., "I am going upstairs," "I am jumping for an apple," "I am walking home."
Kindergarten-Grade 1		
Double base line	● draw or paint objects on first base line, and on a second base line higher on page to depict distance.	● that take place outdoors which allow for distance, e.g., "I am climbing a mountain," "I am waving to a friend," "I am waving to a friend far away," etc.
Grades 2-3		
X-ray drawings	● draw or paint interior and exterior views of events in the same picture, such as parents inside the house while children are outside playing.	● that have inside-outside concepts e.g., going up in an elevator, down into a mine shaft, the subway system in New York, the Hobbits in middle earth, or going through the tunnel in the mountain; "When I wake up in the morning, the sun is coming up outside," "I am riding to school on the bus (in my daddy's or mommy's car)."

Interdisciplinary experiences

Activities which interrelate two or more subject areas are often more readily planned at the elementary level because these schools are frequently not departmentalized. Interdisciplinary experiences which achieve a more enriched learning environment than would be possible through teaching the subjects separately can provide new perspectives and enhance learning. Some of the interdisciplinary experiences that might be provided for elementary children are included here.

Table 3 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Fold-over drawings	Students will draw or paint objects and figures flat around central area so that they sit up or stand up when paper is folded, depicting vertical and horizontal plane simultaneously, i.e., top view of table with people radiating from it.	Motivate students to draw/paint subject matter that requires two or more sides of a space; e.g., "I am waving to my friend across the street" or "walking down the hallway at school"; "We are all sitting around the dinner table" or "swimming in the town pool"; "Washington crossing the Delaware" or "people shopping in a supermarket."
Grades 4-5		
Overlapping	draw or paint objects, people overlapping each other, objects in front or behind each other, i.e., sideview of table with people sitting around and in front of it.	that suggests groups of people or things in small groups or in small areas; e.g., standing on a crowded street corner, or in a crowded elevator, boarding the school bus, etc. Use paper and murals to help develop this concept.

TOPIC: Historical Styles of Spatial Representation

STATE GOAL: Acquisition of Knowledge

ART GOAL: To understand the various approaches to spatial representation used in other cultures and times. To delineate three-dimensional space on a two-dimensional plane.

Learning Outcomes	Performance Objectives	Teaching Activities
Grades 5-6		
Conceptualizing Linear perspective Reverse perspective Aerial perspective	Students will recognize and differentiate between three culturally oriented approaches to perspective.	Show students examples of conceptualizing linear, reverse, and aerial perspective in paintings from ancient Egypt, Italian Renaissance, Japanese scrolls, and 16-17th century Dutch landscape painting. Discuss the conventions of each as solutions to the age-old problems of depicting three-dimensional space on a two-dimensional plane.

Art and the language arts. There are many ways in which art and reading and writing can be used in supportive activities. For instance, art can reveal the ways in which children learn, and their readiness for language arts activities or can be integrated with language arts activities. Both the visual arts and the language arts are major communication systems which are more compatible than is often recognized. One deals with visual vocabulary and symbols; the other with verbal vocabulary and symbols.

Table 3 (continued)

TOPIC: Three-Dimensional Thinking (Sculpture/Ceramics)

STATE GOAL: Mastery of Basic Skills (i.e., developing three-dimensional forms)

ART GOAL: To develop student's ability to think and visualize in three dimensions by making sculpture and using analytical and synthesizing thought techniques.

SUBGOAL 1: To provide imaginative works of sculpture using both additive and subtractive techniques.

DISCUSSION: Three-dimensional thinking and visualizing grows through the realization of forms and volumes, spatial perceptions and movement through space. An art curriculum to develop these abilities in children should include sculpture, pottery and some crafts. Two types of sculpturing and pottery making should be included in a balanced art curriculum: 1) subtractive—when an object or image is carved from a solid form, i.e., block of wood, stone, marble, plaster, soap, etc., and 2) additive—when an object or image is put together or assembled. The subtractive approach requires analytical thinking processes, while the additive approach requires syncretical thinking processes.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
Growth from two-dimensional orientation to three-dimensional orientation.	Students will ● model, build and construct three-dimensional figures, and objects that are self-supporting.	Have students ● make human figures (standing, sitting, or acting) with modeling clay; cut and fold freestanding paper/cardboard structures, assemble geometrical volumes with sticks and styrofoam balls.
Grades 4-6		
Development of ability to analyze and synthesize three-dimensional forms, and perceive form and movement in space.	● make additive sculptures, subtractive sculptures, and mobiles.	● construct paper-straw or toothpick structures, assemble found object sculptures, cut and glue cardboard bas-reliefs. ● carve soft and medium hard materials, such as vermiculite, soap, plaster, balsa-wood, etc., into geometrical and/or representational forms. ● use wire hangers, strings or threads, found objects, etc., for mobiles that hang, balance, and move; coordinate movement through space with dance programs.

One example is the relationship of drawing pictures and making letters or writing words. Each requires the same psychomotor process, that of controlling a line in the way in which an individual wants it to go. Both originate in a child's scribbling. Rhoda Kellogg has identified 22 of the 26 letters of the alphabet which appear naturally in a three- or four-year-old's spontaneous configurations. Although the child is just making marks, these resemble ABCDEF-HIJKLMNOSTUVWX-Z.

Another way in which the art activities reinforce writing is through aiding fine muscle development required for manuscript lettering and cursive writing. These activities include cutting intricate shapes in paper, freehand drawing, modeling in plasticine, sewing and weaving, and lettering and calligraphy.

Table 3 Three-Dimensional Thinking (continued)

SUBGOAL 2: To produce pottery and objects in clay by using basic modeling techniques.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
Exploration of basic methods for handmaking pottery.	Students will ● manipulate modeling clay, and self-hardening clay into pottery shapes.	Use modeling clay to make slab, pinch, coil pots prior to using the same techniques on self-hardening clay.
Application of decoration to three-dimensional forms, i.e., pots.	● make pots using slab, coil, and pinch methods, and decorate them with impressions, hand tooled textures and painted designs.	Mix self-hardening clay, make specific pots, and decorate with impressions of found objects and forms; textures made with clay tools, cross hatch, lines, points, etc.; paint pottery, in geometrical designs related to shape, with poster tempera and finish with coat of shellac.
SUBGOAL 3: To realize the connection between what is made as "school art" and the professional world of art.		
Grades 4-6		
Understanding of the relationship between the students' sculpture and similar methods used by the professional sculptor.	Students will ● recognize a selection of famous historical and modern examples of additive and subtractive sculpture and mobiles, and describe the methods used.	Introduce students to important additive and subtractive sculpture by slides, pictures, and reductions (i.e., reproductions of sculpture); discuss the methods used and their place in history of art; follow with review and quiz.
Understanding of the relationship between the students' pottery-making techniques and similar techniques used in primitive cultures.	Students will ● study pictures, silhouettes, and other examples of pottery in selected primitive cultures.	Relate pottery making to social studies unit of an appropriate culture or primitive society; show slides, film strips, pictures or other examples of pottery and discuss design, quality, shape and role of potter in that society.

Readiness to read also can be revealed through art activities. Children's drawings of the base line in the preschematic stage can be analyzed to determine if the child has moved from an egocentric orientation to a sociocentric orientation, and is able to follow a linear sequence of symbols. Observing how a child uses modeling clay is another important clue. If the child keeps the ball of modeling clay whole and pulls out the shapes, then an analytic approach is being used. If the child pulls the ball of modeling clay apart, creates individual shapes and reassembles them, then a synthetic approach is being used. If the child pulls the arms and legs out of a body but makes the head separately, then a combination of the two approaches is being demonstrated. This is the one most commonly seen. A child who uses only the analytic or only the synthetic approach, however, may

Table 3 (continued)

TOPIC: Aesthetic Education

STATE GOAL: Acquisition of Knowledge

ART GOAL: To develop aesthetic awareness and appreciation for works of art, and the natural and built environment.

SUBGOAL 1: To learn color and design theory through practical application.

DISCUSSION: Aesthetic education has two main components: 1) Studying the aesthetic structure of specific art forms for understanding and appreciating them, and 2) learning through the senses or developing perceptual/sensory awareness. In art curriculums these two areas can be dealt with separately, i.e., follow separate learning sequences. The first component might be taught through color and design theory, principles and elements of design, and study of works of art. The second component might be taught through visual perception or, more broadly, as sensory perception.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten—Grade 3		
Ability to use art terminology correctly.	Students will ● identify colors and shapes by their correct names.	Point to, name and/or describe colors and shapes in prints of nonobjective paintings, e.g., Kandinsky, Klee, Mondrian, etc.
Knowledge of color theory.	● mix primary colors to make secondary colors.	Given two primary colors of poster tempera (red and yellow, yellow and blue, red and blue) have students mix them on 9" × 12" manila paper to discover what colors they make.
Grades 4–6		
Knowledge about principles of design.	● identify principles of design selected from the following: balance, movement, emphasis, subordination, repetition and contrast when looking at art reproductions.	Observe and discuss evidence of movement, repetition and contrast in Paul Klee's "Sun and Castle" and/or Grant Wood's "Paul Revere's Ride" and/or other appropriate paintings.
Ability to verbalize about a work of art.	● use the proper terminology in describing why they think a work of art is good, and why they do or do not like it.	Provide students with a group of art reproductions from which to select one and write a letter to the artist saying why it is a good painting, and using the appropriate terminology.

have difficulty in using the other one. This information can be translated to learning to read. Children using the analytic approach in clay work may find the whole method easier when learning to read. Children using the synthetic approach to clay work may find the part method easier in learning to read. Children who use a combination of the two when working clay may learn to read best through a combined whole-part approach to reading.

Integrated activities which involve both reading and art can be used to help students read written directions, to learn vocabulary related to art activities and concepts, or to read about art and art techniques. Students can also use art skills to make charts, to visualize grammatical concepts, to describe an event or illustrate a written communication.

Art, home economics and industrial arts. Traditional elementary programs do not include home economics or industrial arts. Certain aspects of the basic elementary program, however, provide children with opportunities to experiment, learn skills and develop concepts which form the foundation for future courses in these subject areas. Some of the activities which prepare students for further home economics study include those in which students learn

- to use color and design theory in everyday living, e.g., in selection and coordination of clothes, or home furnishings.

Table 3 Aesthetic Education (continued)

SUBGOAL 2: To value the aesthetic qualities of the natural and built/made environments.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
Awareness of different sensory modes	Students will • see, touch, feel, smell, listen to a variety of stimuli, and identify as natural or made.	Provide students with natural and made materials to feel, smell, wiggle, touch, look at, listen to, etc., and assemble into two collages, one of made and the other of natural materials.
Grades 4-6		
Awareness of the differences between actual and visual texture	• explore actual and visual textures from a variety of stimuli and sources.	Have students feel and look at textures around the school room and school building, then make rubbings and compare visual texture of rubbings with actual texture.

- to use skills such as weaving or printing, repeat patterns, etc.;
- to understand the psychological and emotional uses of color, and
- to recognize quality in consumer art.

Elementary students prepare for future industrial arts courses when they learn

- to use hand tools for hammering, nailing, sawing, sanding, painting, finishing, etc.;
- to work with metals and wire;
- to cast and mold with plaster of paris;
- to print for mass production;
- to build architectural models;
- to draw floor plans, sketch designs, etc., and
- to make scale drawings or design cars and other industrially produced objects.

Art and non-art subject areas. The curriculum should provide many opportunities for students to relate art to other subject areas such as social studies, foreign languages, mathematics and science. Very often, there is a strong historical element that relates art to other areas as in these examples:

Table 3 (continued)

TOPIC: Art History

STATE GOAL: Acquisition of Knowledge

ART GOAL: To maintain the cultural heritage.

DISCUSSION: At the elementary level, art history can consist of looking at historically important works of art and architecture and guiding children to talk about them. It does not need to be formalized into slide lectures and filmstrips, although some very fine commercially produced programs are available. Large art reproductions can be displayed in the classroom after a lesson so students can use them.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
The ability to identify with a work of art, and discover children and artists can do the same subject matter in their own way.	Students will ● draw or paint themselves doing an activity similar to one depicted in a painting.	Guide students to look at a painting of a person doing something, noting details and content (e.g., Picasso's "The Gourmet" or "Girl and Mirror," or Renoir's "Girl with Watering Can"). Have students act out and draw themselves doing the same thing as the picture (putting picture out of sight before the artmaking process).
Grades 4-6		
Ability to distinguish between types of art reproductions.	● locate and discuss the various types of art reproductions and the differences between them.	Assign students to locate examples of famous paintings in textbooks, encyclopedias, on postal cards, etc. Discuss differences in reproductions of same painting in black and color.

- the use of mathematics in the golden mean of Greek proportions;
- the mathematical origins of linear perspective during the Italian Renaissance, and
- the scientific origins of the color spectrum in astronomy and/or meteorology.

In social studies, many art related activities are possible. These include historical murals of events, inventions or technology; history through art; drawing cognitive maps or making filmstrips of famous people, events or other historical topics. Art can be used to convey history by revealing a culture through the art objects which typify it. Art also can be an alternative means of expression for visually oriented students in which they summarize a culture, a period or an event through selected media and techniques.

In foreign languages, students can adapt foreign words or phrases into visual designs. They can locate art terms which originated in the language such as palette from the French or umber from the Italian. They can prepare research reports on

Table 3 (continued)

TOPIC: Lettering and Calligraphy

STATE GOAL: Mastery of Basic Skills (lettering)

ART GOAL: Assist students in learning and making verbal symbols. Become aware of the aesthetic qualities of the alphabet. Produce original and imaginative works of art.

DISCUSSION: In kindergarten and 1st grade, lettering and writing are part of the penmanship units. Art can assist students to learn letters and writing through the aesthetic and visual aspects of verbal symbols, and creative lettering.

Learning Outcomes	Performance Objectives	Teaching Activities
Grades 1-3		
Realization of the emotional impact of words	Students will • create letters to interpret the emotional content of a word.	Have students • identify words with emotional or sensory meaning, and design them to convey their meaning, such as hot, cold, limp, loose, scary, rigid, thin, liquid, etc.
Grades 4-6		
Understanding of the internal consistency of an alphabet.	• design a new alphabet, without losing the integrity of each letter.	• find and bring in different types of letters or decorated letters; analyze them, and then design the rest of the alphabet to have the same characteristics.

famous art works or artists from the countries where people speak the language or develop posters which illustrate features of selected countries.

There are many different ways in which mathematics can be related to art. These include designing with the golden mean, geometrical shapes and solids, linear perspective, using fractions and proportions for mixing colors and rulers and compasses for nonobjective art or scale models.

Science classes also provide opportunities. Students can explore design and color theory based on the spectrum, prisms and rainbows.

Art and other arts. In elementary classes, it is possible to integrate art with other arts using a team approach. The specialists in each area can develop that part of a lesson or unit related to their own discipline. For example, in a single drawing to music lesson, the art teacher discusses visual movement and rhythms; the music teacher discusses the aural rhythms, harmonies and counterpoints; the

Table 3 (continued)

TOPIC: Puppetry

STATE GOAL: Motivation to Learn

ART GOAL: Produce works of art with a particular expressive, imaginary character. Integrate art with language arts and drama.

DISCUSSION: After puppets have been made, they should be used in performances, not just taken home or put on display without fulfilling their purpose. They give students opportunities to identify with others, and act out roles. They can also be used to assist children with speech impediments and other learning problems. (See Part IV, Drama, for additional suggestions.)

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
Ability to use fantasy in identifying with another character.	Students will • make a puppet and act out a part in an improvised playlet.	Motivate students to • make paper bag puppets, give them names, and, in groups, make up a small play to act out on an improvised stage.
Grades 4-6		
Ability to apply imagination to historical events.	• make puppet of famous historical character, do research on clothes and events and act out a brief puppet show.	• work in groups to select an event in U.S. history, research it and the period, and make stick puppets of the characters; paint backdrop; write the parts, and act out the play for others in the class in a theater made by a folding screen with a window in the center panel.

students draw on paper with crayons or chalks while listening to music. Curriculum planners should think of ways to correlate the arts while developing the basic programs.

Art and theater. The curriculum should clarify ways in which art and the theater can be related. The role of the art program in school performances does not have to be limited to constructing scenery. Other areas in which correlation can occur include costume design and construction, lighting and properties, posters and programs, and set decoration.

Elementary art competencies

Standards of performance in elementary art should be tied to program goals and objectives. The following competencies have been selected from *A Suggested*

Table 3 (continued)

TOPIC: Visual Environment and Architecture

STATE GOAL: Acquisition of Knowledge
Understanding Society's Values

ART GOAL: To build a foundation for using art knowledge and techniques in daily living.
To value the use of aesthetic principles in the built environment.

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten-Grade 3		
Awareness of self in terms of the environment	Students will explore relationship of self to	Motivate students to
	• private space	• draw or paint, "I am playing in my room at home." Use large boxes, cardboard, sheets, and/or tables and chairs to create a "space place" environment where students can be alone or share space with others.
	• community space	• to make tabletop town with buildings of folded paper or milk cartons wrapped in colored paper, and placed along streets and roads and in neighborhoods.
	• architectural form	• to relate geometrical shapes and forms to architectural structures and features.

Behavioral Objective Approach to Art, Kindergarten—Grade 6 (Program Art Assistance, No. 8) available from the State Department of Education. Other competencies might be developed around the stages of development in art.

Third-grade competencies. By the time the students have finished 3rd grade, they should have had sufficient opportunities in the various art media and materials to meet certain standards of competency. These standards are skill-oriented, not "art talent" oriented. They may be expected of the average and above average child, but perhaps not of the below average or of the child with a learning disability affecting manipulative abilities.

The 3rd-grader who is going into the 4th grade art program should be able to

- cut paper and cardboard shapes smoothly and fairly accurately, following

Table 3 (continued)

DISCUSSION: Environmental education is of ever-increasing importance in the schools and our society. The visual aesthetics of the built environment is just as important as conservation and respect for natural resources. The visual cacophony of our environment affects us all psychologically and emotionally. Aesthetic sensitivity to the environment should begin at an early age as a legitimate part of the school curriculum.

Learning Outcomes	Performance Objectives	Teaching Activities
Grades 4–6		
Increased awareness of the built environment, and the individual's ability to change it	Students will explore relationship of self to ● community space ● architectural form ● environmental design, private space ● the historical aspects of the changing environments	Motivate students to ● draw cognitive maps, i.e., the route I take going home from school, or Dorothy's trip on the yellow brick road, etc. ● draw pictures of their homes based on visual memory, as if they are standing out in front. ● plan a new arrangement for their rooms at home, using aspects of color and design theory, aesthetic principles. ● study paintings of landscapes and cityscapes, such as Bellows' "Last Tenement," Hopper's "Early Sunday Morning," Wood's "Stone City, Iowa," O'Keefe's "New York Night." ● become familiar with the work of famous architects.

- his/her own outline or that of another, both curves and angles;
- paste paper smoothly without lumps, so that all pieces lay flat on the surface and do not fall off when hung vertically on bulletin boards;
- select the appropriate adhesive (paste, glue, rubber cement) and apply the correct amount to hold various types of materials and fabrics, woods, plastics, metals, paper, etc. together;
- use staplers, tape, lacing, paper fasteners, clips and other nonadhering materials in holding two surfaces together;
- make a pot in clay (plasticine or self-hardening clay)—using either the coil, slab, pinch or pressed-over-a-form process—and decorate it;
- discuss, in student evaluations of student art work, the different methods by which children of her/his age can show three-dimensional space on two-dimensional planes. (It is hoped the individual also can use each of the three processes in his/her own work by this time.)
- use appropriately in both spoken and written verbalizations whatever art terms have been taught related to color or design;
- use whatever art terms have been taught relating to the visual analysis or description of an art reproduction;
- pick up or point to a cultural (person-made) object and name which type of artist made or designed it, i.e., buildings—architect; book—layout artist or printer; drapery or fabric—textile designer; painting—painter; music—composer; mobile—sculptor; superhighway—highway engineer, etc., and
- use a ruler for drawing straight guide lines at one-inch and half-inch intervals on a sheet of paper and to letter correctly between them.

Sixth-grade competencies. The 6th-grader who is going into the 7th grade art program should be able to

- use basic art media (poster tempera, transparent watercolor, inks, pencils, pens, charcoal, chalk, crayons) with sufficient flexibility, alone and in mixed-media processes;
- demonstrate knowledge of the procedures followed in making prints, stencils and other processes for reproducing or repeating designs, words, pictures, etc. in multiple copies;
- use basic art tools (brushes, scissors, knives, paper cutters, saws, hammers, needles, tin snips, brayers, printing presses, etc.) efficiently enough not to need introductory instruction and to turn out reasonably finished products through their use;
- identify types, sizes, textures, weights, front and back of art and classroom papers (manila, newsprint, charcoal, tissue, crepe, drawing, etc.), cardboards (oak tag, bristol, etc., corrugated, etc.) and to know when these can and cannot be used successfully;
- clean up and properly care for her/his art materials, supplies and equipment so that they can be used readily without delay when needed and to know when to use turpentine, alcohol, water or thinning agents in cleaning specific art media from brushes;
- react immediately and effectively when an accident happens to prevent increased mess, damaged or soiled clothes, etc.;
- look on mistakes and failures as challenges to new solutions and ideas, rather than to be defeated by them;
- define, spell and use correctly the specific art and aesthetic terms given to the student in the previous six years;

- recall the names and dates and recognize the works of those painters, architects, designers, sculptors, craftpersons, etc., who have been presented to the student while in school;
- show evidence of knowing principles and generalizations about the sensory modes and some of the aesthetic criteria used in evaluating the stimuli within each mode;
- have a flexible approach to delineating human figures, spatial concepts, visual symbols, natural and cultural surroundings;
- discuss personal likes and dislikes in areas of taste and the arts, without feeling intimidated by differences in the preferences of others, students or the teacher, and
- discuss reasonably well the roles of the artist, designer, architect, artisan, craftsman and other artists in society. The person who shows interest in an art career should be able to match some aspects of his/her interest with related art job opportunities.

MIDDLE SCHOOL/JUNIOR HIGH

The curriculum planners for the middle school/junior high school level should consider the characteristics of its students and the unique aspects of its program. Therefore, the curriculum at this level should

- assist students in making the transition from childhood to adolescence;
- equalize or remediate differences in students' knowledge, skills and abilities in districts with several elementary (feeder) schools;
- provide those students terminating their art education with the basic knowledge necessary to apply art to daily adult living, and
- provide students electing art in high school with the essential foundation for advanced art courses and perhaps for professional careers in art.

Developing a curriculum to achieve these diverse objectives is not an easy task, but the following materials are intended to assist the committee in its construction.

Curricular goals and objectives

Middle school/junior high students (ages 12–14 years) go through an age of reasoning evidenced in their pseudo-naturalistic stage of art development (Lowenfeld and Brittain, 1982). They experience contradictory feelings and attitudes, transitional relationships to parents, teachers, peers and their social environment. Curriculum developers addressing these characteristics should organize the program around these stages of development rather than one of the other models, although these may be used in combination with this approach. Table 4 suggests activities selected from standard art programs as they relate to student needs. These examples can be adapted to any model, provided that the appropriate instructional emphasis is written into the guide's objectives and activities. The art program for grades 6 through 8 must not be just simplified senior high art courses but must reflect the specialized needs of students entering their teens.

Scope and sequence

The committee should design a program which provides a sequence of increasingly complex experiences. The initial art class at this level (grade 6 or 7) should lay a common foundation for all students. Entry into the sequence may be determined through the use of a series of art-making tasks incorporating basic skills and a brief cognitive diagnostic test. The tasks should ask students to draw or paint specific subject matter, use specific media, mix colors or use design principles. Written cognitive tests should check students' knowledge and correct usage of color and design theory, aspects of art history and appreciation and art terms.

Table 4
Activities Matched to Needs

Students of age 12–14:

- adopt peer authority and reject teacher-centered motivations.
- tend to produce drawing that is tight and academic as a result of attempts to naturalize their visual representations.
- become aware of, and evaluate adult critical standards. They test their own value judgments with each other and adults. They may use "taste" as a means of rejecting adult (or parental) standards.
- begin to expect professionalism in their teachers, as they become aware of careers and professions.
- become interested in precise techniques and skills in the art making process.

Therefore:

- art motivations should use actual experiences of the students, confrontations with people, events and/or the environment.
- some art activities may encourage loosening up techniques, such as painting stage scenery, large wall murals, etc.
- art teachers should provide opportunities to experience classical and contemporary fine arts, but encourage students to formulate their own taste and aesthetic preferences without having the art teacher's standards imposed as the only acceptable standard.
- art teachers should set examples and provide evidence of their own professional involvement and skills in art by using their own work as examples, exhibiting in faculty, local, and other art exhibits, and discussing the art market knowledgeably.
- art instruction methods should include demonstrations of techniques and processes. Discussions of famous art works may include the artists techniques and media. Introductory information on art media may include their origins from natural resources, how they were processed or how synthetic art materials are made.

In the middle school/junior high, the focus of art instruction shifts emphasis from

- process (grade 6) to the product (grade 9) with grades 7 and 8 as a transition period;
- the child's approach to art making to the adult approach;
- one-lesson art products to prolonged art making, refinishing and finishing and accepting professional attitudes towards the product, and
- superficial art criticism/appreciation to the use of aesthetic criteria.

Table 5 suggests possible course titles and content for grades 6, 7 and 8. Table 6 is a sample photography unit.

Students of age 12-14:

- tend to separate in the way they solve abstract problems. Some students use abstract reasoning, while others tend to use intuitive approaches.
- begin seeking for their future role in society, their job identity, career goals, and sense of societal worth.
- are shifting their affections and feelings of intimacy from the immediate family to the nonfamilial other, establishing sexual identity, questioning differences between sexual love and marital love, and making adjustments and acceptances of heterosexual relationships.
- are adjusting to different rates of growth, and physical changes with primary and secondary sex characteristics.
- are exploring and establishing preferences in taste systems and aesthetic value judgments.

Therefore:

- art instruction can select art activities that stimulate specific types of creative mental processes and/or activate both objective and subjective approaches to the students' art.
- art study should open up students' awareness of art in everyday living, the role of art in society, the many varied types of art careers, and art as an avocation or hobby.
- art should deal with expressions of emotions and family relationships in various art forms, i.e., painting, films, television, etc., family portraits in art history, drawing or painting their own portrait and identifying with family members for units on designing or building homes in role-playing groups, relating colors in color theory, or identifying negative-positive shapes.
- art can deal with stereotypes of heroes and glamour girls, use self-portraiture, figure drawing, and concepts of change related through murals and narrative in visual sequence such as migrations, pioneers, metamorphoses, natural and cultural change, ecological change, and changing the built environment.
- art can provide opportunities to learn and apply aesthetic values and criteria to various art forms, design in everyday living, comparative aesthetics, art criticism, monetary aspects of art, role of art in society, the role of "taste" and aesthetic preference in role and group identification, etc.

Table 5
Course Content—Grades 6, 7, 8

Grade	Course Title	Model Format	Content	Time
6 (elementary)	art		Culminates elementary program with content that develops further art skills, media usage and concepts introduced in grades K-5. Insures that basic elementary art competencies are met before students enter junior high school.	one class hour per week with art specialist
6 (middle school)	art		Until a district-wide art curriculum is implemented, the 6th grade art program must equalize basic competencies of students prior to grades 7 and 8. (For suggested art competencies, see pages 44 through 47.)	one class hour per week with art specialist
7	basic art introductory art foundation art art fundamentals	art techniques	Transition from process to product orientation (finishing) takes place in 7th or 8th grade. If students enter middle school from different elementary schools with separate art programs, 7th grade art has the equalizing role of insuring that all students have a similar foundation for art programs in the middle and upper grades. By the 7th grade, basic skills should be sufficiently developed so that study units focusing on new or specific techniques can build on skills, as in these examples: drawing contour, rendering, sketching painting specific watercolor and acrylic techniques; stage scenery painting modeling use of modeling tools, decorators' wheel, armatures lettering calligraphy, lettering pens, specific alphabets photography use of 35 mm camera (See Table 6.) film-making animation, live action art history infused with each study unit above	five class periods per week for one semester

Grade	Course Title	Model Format	Content	Time
			art appreciation	infused with each study unit above
			art careers	separate unit or related to each technique and of professional quality
8	general art, art in society, art for future living (avoid titles redundant with those in grade 7 or numbered I, II, III, IV)	art content	The art program should show consideration for students who will terminate art with this course, who will elect art in high school, or who will go on to an art career or a lifelong avocation in art. Content should be taught through cognitive processes and studio activity. Subject matter and media are balanced throughout the various conceptual areas. Evaluation follows each unit. Content should include study units such as: design environmentally related (home, workplace, community), consumer art, etc. color theory personal use of color, environmentally related, home, interior; emotional and psychological uses; light color theory in stage design, etc. role of art in society social uses of art; environmental art; art in democratic and totalitarian cultures; propaganda, religious, commercial art; visual communication, etc. understanding modern art study of current art movements: pop, op, conceptual, earth, punk, computer art; art of the future film and television appreciation aesthetic aspects and criticism	five class periods per week

Art and other subjects

It is more difficult in the middle school/junior high to achieve interdisciplinary instruction. Instead, students should be helped to associate what is learned in art with what is learned in other subjects. Those who are interested should be encouraged to incorporate art projects into their other subjects. For example, students could present a puppet show about the Civil War in history class, prepare a stage setting for a play being read in English class, or develop a mural for a corridor in the mathematics department, on how mathematics is related to art. Students should be encouraged to combine the arts into a unified whole in order to make essential connections among them.

Table 6
Model Study Unit
Middle School/Junior High

TOPIC: Photography (Grade 8)

STATE GOALS: Mastery in Basic Skills and Competence in Life Skills

ART GOAL: To develop the student's ability to use a 35 mm camera, and move out of the instamatic stage of home photography.

DISCUSSION: This unit is part of the 8th grade art program. It assumes that basic experiences in photography (such as making pinhole cameras, photograms, composing within a viewer's frame and operating an instamatic camera) were successfully concluded in the elementary and grade 7 art program. This sample unit does not include darkroom experience, but can be extended to do so if a room is available or to include developing film by the black bag technique if a darkroom is not available. Assignments can be in school, or homework out of school.

Learning Outcomes	Performance Objectives	Teaching Activities
Knowledge of	Students will	Direct students to
how a 35 mm camera works	explore and identify the working parts of a 35 mm camera, i.e., focusing ring, f-stops, shutter release, film exposure counter, ASA setting, shutter speed indicator, built-in light meter, etc.	explore, name the parts and explain how a 35 mm camera works, following a demonstration and using diagrams with named parts.
how to handle a 35 mm camera in "dry run" sessions	- demonstrate how to load, wind, rewind, and unload a 35 mm camera. - demonstrate how to focus and coordinate built-in light meter and timing devices.	- load, wind, rewind, and unload film from camera. - focus on objects at different distances, and adjust f-stop and shutter speed to line up light meter and timing devices, and have teacher check for accuracy.
the concept of bracketing when taking pictures in natural and artificial light (indoor and outdoor locations)	take three pictures of the same subject matter at three different f-stop/shutter speed settings on a roll of Tri-X film and record each setting.	use f-stop, shutter speed, and focusing by bracketing when taking pictures indoors and outdoors.

SENIOR HIGH

Although the senior high school (grades 9–12) art program is entirely elective, it should be a planned, ongoing and systematic part of the curriculum. Art courses should be considered part of every student's general education, enabling each to discover his/her own abilities and interest in art. The curriculum should make available to all students each year introductory, specialized and advanced art courses, with balanced offerings in two-dimensional, three-dimensional and time-related visual arts and/or crafts, art history and appreciation. The program should

EVALUATION

Cognitive	Given a diagram of a 35 mm camera, each student will label the parts with 90 percent accuracy and correct spelling. Given a list of f-stops, students will indicate shutter speeds for bright light, shade, and semi-darkness or interiors. Each student will analyze and sort all the photographs he/she took during the photography unit into two categories (successful, unsuccessful in terms of correct use of f-stop, focus, shutter speed) and be able to explain decision.
Psychomotor	Given a roll of Tri-X 20 exposure film, each student will correctly load the camera, take pictures using correct focus, f-stop and shutter speed for 15 out of 20 exposures, and unload camera.
Affective	Each student will select those photographs, whether successful or not, which she/he likes most and reflects personal taste, and mount three for exhibit and be able to explain taste preference.

Learning Outcomes	Performance Objectives	Teaching Activities
Knowledge of • determine appropriate exposures for black/white photographs	Students will • inspect proofs of the photographs taken in the previous lesson, identify best exposures and critique reasons for successful and unsuccessful results.	Direct students to • analyze proofs, and discuss results when compared to list of settings for each exposure.
• compose and use depth of field concepts when taking photographs with both vertical and horizontal arrangements	• compose photographs of people and/or objects using front and back lighting at several distances with both vertical and horizontal shots.	• set up people and/or objects for photographs at several distances and lighting arrangements, using bracketing and record the settings.
• analyze proofs for good composition, and depth-of-field exposures	• inspect proofs of photographs and compare with recorded settings, discuss causes of results.	• analyze proofs for improvement of their overall use of the 35 mm camera and Tri-X film.

be knowledgeably supported by the school administration and by the guidance department.

Goals

Most individuals perceive the world visually. Therefore, it is important that older adolescents develop a high capacity for sensitive and accurate observation, discriminating and aesthetic judgment and an enriched visual literacy. These goals can be met by an art curriculum.

Senior high school students continue growth and maturation processes begun in early adolescence by continuing to

- explore their relationships to their environment;
- test adult standards with adult behavior;
- question cultural, religious, political, aesthetic and personal belief systems, and
- discover their own self-identities in relation to physical appearance, belief systems, sexual orientations, job or professional orientations and role in society.

Adolescents must deal with conflicts between peer group conformities and parental standards and with the pressures of advertising that dictate what they should wear, be or do. The students' out-of-school lives are a resource on which to build an art curriculum. The committee can design a program which helps students through this maze of conflicting values and attitudes by developing their

- capabilities in expressing personal ideas and responses to the world in visual imagery;
- abilities to sustain and elaborate ideas through art media, materials and tools, and
- proficiency in making aesthetic judgments about the built environment and consumer products and in verbalizing about art.

Scope and sequence

The senior high school art curriculum has four general categories of courses and several types of content organization which can be considered. When planning the scope and sequence, the committee also should think about the types of students who will be taking the courses. The following categories, adapted from those used by Farmington (CT) High School may be useful.

Avocational students may be college-bound, business and vocational students or any others with a general interest in art (art and crafts making, art history, appreciation, art in everyday living, role of art in society, art in the environment, etc.). Some may be artistically talented but do not plan to continue into art careers.

Art career students are art majors who will go for postsecondary education, either to a two- or four-year liberal arts college art department or most likely to independent professional art schools. Their careers may be in commercial arts, crafts, filmmaking, photography, environmental design, graphics, computer art, etc.

Fine arts students include art majors whose interests are more in the areas of painting, sculpture, printmaking and art history than in the more commercial areas and who are likely to attend two- or four-year liberal arts colleges with fine arts departments.

Types of art courses. High school art courses fall into the following general categories which should be considered when planning the scope and sequence of the curriculum.

Introductory courses are usually of a broad general nature, covering basic art concepts and practices with individual lessons and/or study units, preferably one year in length with full credit.

Specified art courses usually concentrate on a particular art form, technique or creative process such as drawing and painting, ceramics, photography, etc. A course may be introductory, may consist of several study units and be either one semester or one year in length with credits equal to other courses of the same length.

Advanced art courses are usually in-depth concentrations following one of the specified art courses or dealing with a particular area of the introductory art course. When taught for one semester rather than a full year, the student can elect a second semester of another art area or the same art area. Credit is equal to that of other courses of equal length.

Minicourses, usually shorter than a semester, probably two to five weeks, concentrate on a specific art form or concept. These may be similar in length to a study unit but differ from study units because the student enrollments change with each minicourse. They usually are introductory in nature and provide students with samples of what a new course would be like. They may be taught by the regular art teachers or through an artists-in-the-school program. Credit should be given on a percentage basis in relation to the time it takes in terms of the school year. Although grades are optional, they do give legitimacy to the content.

Content organization. There are several ways in which courses may be organized. Some of these are described here.

Study units may be one lesson, several lessons or several weeks in length. They provide time for concentration on specific areas of study within the wider curriculum. Grades may be given for individual lessons or at the completion of the unit. Credit is given only for the full course, not for the study units which make up a course. Team teaching, humanities and comprehensive arts activities often fit into study units rather than into whole courses.

Independent study is usually for advanced art students who show exceptional talent or who must be scheduled separately into a regular art class because of a time conflict. Course work is determined jointly by the student and the teacher. Teacher-student contracts, in which the student agrees to achieve specific objectives (possibly stated in terms of student performance) or to complete certain tasks in order to receive an agreed-upon grade and credits, may be used.

Open classroom (art studio or laboratory) refers to a period when the art room is open, the art teacher is present, and the students come for independent art projects or to complete work in progress. Open to all students.

Outside placement in art allows students who are gifted/talented in art and who are in special arts programs to attend classes in other locations such as the Education Center for the Arts in New Haven.

Advanced placement in art usually comes under independent study because one or two students may choose to follow the advanced placement program in studio art or art history while enrolled in another art class. They also might take open classroom or art laboratory. Advanced placement in art may appeal most to advanced students who want to get college credit for their art courses. Advanced placement long has been accepted in English, history, science and foreign languages but still is not widely used in art by art teachers and guidance counselors. For additional information and *Course Description in Art*, contact Advanced Placement, College Boards Publication Office, Box 2815, Princeton, NJ 08450.

Sample programs. Two models for high school art programs are provided in Table 7 on pages 56 and 57 using two different orientations to art curriculum: (1) art techniques and media and (2) art subject matter. They emphasize process rather than product. Other art curriculum orientations, provided for the elementary level, can be adapted to secondary schools if desired.

Table 7
Senior High Models
for Art Electives

MODEL: Art Techniques and Media (Studio Art)

DISCUSSION: In the art techniques and media orientations, such content areas as art history and appreciation, color and design theory, and art related to both everyday living, and art careers are incorporated with each study unit to which they relate. Some art history, art appreciation, and color and design theory are incorporated into each studio art unit. Read across the columns to determine progression from unit to unit throughout the semester or year. Read down to determine the sequence of units through which the student progresses from grade to grade.

Grades	Credit	Two-dimensional					Three-dimensional		
9-12	full year full credit	drawing and painting	printmaking	photography	commercial art and lettering	sculpture	ceramics	crafts	stage design
<i>specific study units comprising a full-year course</i>									
10-12	½ year ½ credit	drawing and painting	printmaking and graphics* serigraphs	*photography and filmmaking	commercial art, lettering and calligraphy	sculpture and mobiles etc	ceramics and ceramic sculpture	crafts	*stage design and model building
<i>semester courses extending study units to specific in-depth work</i>									
11-12	½ year ½ credit	advanced drawing and painting	advanced printmaking and graphics etching	advanced photography, film, video	advanced commercial art lettering and calligraphy	advanced sculpture	advanced ceramic and ceramic sculpture	advanced crafts	advanced stage design and technology, lighting
12	½ year ½ credit	Independent study/advanced placement in art or art portfolio. Students scheduled either as singletons in other classes, or as a class group.							

*Courses in photography, interior design, stage design, architecture, graphics, i.e., those art subjects which are often taught in other departments, such as industrial arts, home economics and science, can be designed to include the learning objectives of both art and the related subject.

A single subject matter may include a variety of art media, approaches, and art historical concepts, as shown in the two examples below.

Human figure and portraiture

drawing
pen and ink, pencil
pastel, chalk
painting
tempera, oil, acrylic
modeling (clay)
sculpture, monuments,
busts, heads, figures
photography, film
printmaking
history of human figure and
nude in art, cultural in-
fluences, fashion illustra-
tion, etc.

Landscapes

painting
Oriental, Western European (Italian,
Dutch, English)
American (19th Century, Modern)
types of perspective
linear (one- and two-point, e.g., Italian
Renaissance)
aerial (Dutch)
Isometric (Japanese)
drawing, sketching and painting in different
media
photographing landscapes
films (including Western movies and cinerama)

Table 7 (continued)

MODEL: Art Subject Matter

DISCUSSION: Art history and appreciation is incorporated into each study unit.

Grades	Credit								
9-12	full year full credit (study units)	**landscapes (See detail below)	human figure portraiture	still lifes	cityscapes	fantasy imagination	nonobjective and abstract	icons symbols	commercial art and lettering
10-12	1/2 year 1/2 credit (specific courses)	landscape including linear perspective	*human figure and portraiture (See detail below)	still lifes	cityscapes	fantasy imagination surrealism	nonobjective abstract expressionism	icons symbols	commercial advertising art illustrations lettering fashion
11-12	1/2 year 1/2 credit (advanced courses)	Advanced courses in each subject matter orientation offered in group, or independent study. Students may select a different subject matter area each semester.							

The traditional structure of many studio art courses in the past has not lent itself to easy adaptation to social concerns (such as environment education, consumer education, etc.). Specific planning is necessary. In the models which are given, topics of social concern have been identified within the realm of art subject matter rather than art techniques and media.

Another approach to curriculum design is through the use of behavioral or student performance objectives (see *A Guide to Curriculum Development: Purposes, Practices and Procedures*). Programs designed around behavioral objectives describe what the student will do or learn. Course descriptions (as well as unit and lesson plans) should be in behavioral terms. A sample of the behavioral objective approach is found in Table 7 below.

Art and other curriculum areas

The entrenchment of departmentalization and the elective program stressing specific and advanced courses in all curricular areas makes interdepartmental and interdisciplinary cooperation difficult in many situations. There are areas, however, in which interaction between departments is desirable.

Art and distributive education. Students in distributive education could profit from courses in the art department which provide instruction in lettering and calligraphy, advertising layout, poster making, showcard painting, display and exhibition. The art teachers of these courses might plan study units which meet the specific needs of distributive education students. Likewise, art students adept at lettering, advertising layout, window display, poster and showcard painting may find part-time employment through the distributive education program.

Table 7 (continued)

MODEL: Behavioral Objective

TOPIC: Macramé (minicourse)

FREQUENCY: 5 periods weekly, 5 weeks

PREREQUISITE: None

DISCUSSION: Macramé is the art of knot-tying to make utilitarian objects such as purses, belts, bottle and pottery holders, vests, and such decorative pieces as wall hangings and necklaces. By the end of this course each student will be able to

- identify the cords, yarns, string or threads most suitable for the planned project;
- tie the following knots: half-knot, square knot, lark's head, reverse lark's head, half-hitch, full-clove hitch, horizontal and diagonal bars, carrot bent, monkey fist and popcorn ball, and
- apply the knots to one utilitarian and one decorative piece of the student's choice.

Art and school publications. The yearbook in many schools is coordinated by the art department. One reason for this is that it is more often a visual product than a literary one. The problems of layout, cropping and adapting photographs to scale, sectioning and paging, visual unity, cover design, headings and selection of type faces are skills important to students of commercial art. The visual aspects of a yearbook are the final phases of preparation before dispatching the book to the printer. The verbal aspects, such as copy writing and captions, are usually the domain of the English department and are prepared before the final layout and paste-ups are made. The advertising and financial aspects might very well be handled by students in the business department. Therefore, the yearbook is an interdepartmental enterprise which could become a course in itself, including students from art, English and business education. The school literary magazine might be a product of this same course.

Art and community service. People with artistic talent often are treated by the rest of the school and community as public servants. Art teachers frequently are plagued with requests for posters, lettering and other services. These requests for services cannot be entirely ignored, however, if the art program is to demonstrate one of its roles in the school society.

A policy for such services should be established and included in the curriculum guide. This should include time and deadline restriction on such requests, so that art teachers can incorporate them logically into the curriculum and treat them

OBJECTIVES		
Cognitive	Affective	Psychomotor
Each student will be able to ● identify types, ingredients and sizes of cords, yarns, threads and ropes from a sample chart with 90 percent accuracy. ● identify examples of knots both single and in combination with other knots from selected samples with 90 percent accuracy. ● discuss in class the historical origins of macramé and recognize according to type and period 50 percent of the historical examples presented in class. ● apply the knots and knowledge about macramé techniques by making two items of his/her choice.	Each student will demonstrate ● by enrolling in the course, an awareness of macramé as a craft, and a willingness to receive information about it, with a preference for it over other arts and crafts or non-art electives. ● by completing the study unit described above, a willingness to respond and do the assignments. Students also, through their own evaluation and learning of skills, will take satisfaction in their responses and achievement. ● by the care given the product when working or putting it away between class sessions, the degree of value placed in the product. Further valuing of what students have learned or made will be in evidence when they keep their objects, place them on display, give them to someone whom they value or wear them.	Each student will demonstrate ● by the end of the second week, the correct knot-tying technique at the precision level for the simpler knots (half, full, clove hitches, square, etc.); at the manipulative level for the more complex knots such as lark's head and reverse lark's head; at the imitation level (with reference to the diagram chart) how to tie the horizontal and diagonal bars, the monkey fist and the popcorn ball. ● by the end of the fourth week, ability to tie all knots at the manipulative and precision level. ● by the end of the fifth week, application of at least three knots in combination when making at least one utilitarian and one decorative piece of his/her choice at the appropriate level of competency.

as learning experiences for the students. The policy should set limits on the number of requests which can be accepted by any single class.

Another approach would be the design of a specific course offering in art services and conservation, which carries full credit. Such a course would involve students in poster and program design, school newspaper or literary publication illustration, and decoration for special events including stage decoration for plays or stage performances. Students would also conserve and repair murals and art bulletin boards, set up art exhibits in display cases and new book exhibits in the library, and set up school art exhibits in public places throughout the community. The course would develop a sense of school and community service and present planned art experiences.

Art and futurism. Futurism is an area of social concern which lends itself to interdisciplinary cooperation. An art program which prepares students to live with future cultural changes and encourages them to participate in bringing about these changes would provide:

- a grounding in the present, contemporary art movements including earth art and post-modernist art;
- an understanding of historical change when dealing with the past, and
- a sense of prophecy and healthy expectation for the future.

If current trends continue, the boundaries between art forms will continue to break down and the arts will become more interdisciplinary than they already are with sculptures that produce noise, computer graphics that create three-dimensional illusions in holographs, multimodal arts that are temporal and experiential, and music created on a computer. An art curriculum for the future should address specific issues through activities in which students

- study concepts of historical and cultural change to predict trends of the future balanced between realistic expectations and fantasy projections;
- become familiar with the thought and theories of the future (Buckminster Fuller, Alvin Toffler, William Irwin Thompson, Soleri, Victor Ferkis, Robert Heinlein, Frank Herbert and Doris Lessing, among many other fiction and nonfiction authors);
- explore media and technology available in the school for experimental and creative uses (rearview projections for stage settings, electronic music, translating computer equations to visual statements, relating pointillism to the technology of color television and computer graphics, etc.);
- read books and periodicals, and view both television and cinema films, dealing with the future and discuss them in class; for example, comparing the year 1984 with Orwell's book *1984* for aspects that came true, those that did not and why not;
- project individual ideas of the future through visual art forms: drawing, painting, architectural rendering, model building, films and media;
- study the art of science fiction, fantasy and visionary paintings, novels, dramas and poetry;
- learn and use methods of future prediction such as the "Delphi Method," and
- create a time line for specific areas of cultural change from past to present and the projected future.

Contests and competitions

At the high school level, art contests and competitions have a different role than in the elementary schools and should be considered in relation to adolescent growth. The adolescent is testing his/her talents against those of peers and the adult world. The committee should establish a policy on art contests and competitions and include it in the curriculum guide. The Art Administrators of Connecticut have prepared "A Position Statement on Art Contests" which might be considered in writing such a policy and can be obtained from the State Department of Education on request.

Summary

The visual arts include two- and three-dimensional art forms, crafts, filmmaking and photography. The visual arts curriculum can be designed to fit with other arts, with other subject areas, or to stand alone. A curriculum guide can be organized around any one or a combination of seven models and be an instrument for aesthetic, intellectual, emotional, social and physical growth. A planned, ongoing and systematic program should extend from kindergarten through grade 12. All students should participate in art classes on a required, regular basis from kindergarten through grade 8 and should have opportunities to take electives in art in grades 9 through 12. A balanced art curriculum includes substantial elements of art making, art knowledge, aesthetic education, valuing art and art history. The art curriculum should provide educational opportunities for all children in the district including those with special needs, and should address social concerns such as environmental education and the future.

Part III

Dance and Movement

Role of Dance in Education 5

Movement and dance programs, while gaining momentum, still have only a token place in most school curricula. Yet movement is fundamental to nature, and dance, which is refined movement, is basic to all human experience. It provides direct or vicarious expression for emotion which in itself is a stimulus to physical activity.

Charles Fowler, in *Dance as Education*,⁸ clearly defines the relationship between movement and dance.

Beginning with the first breath and ending with the last, humans move, and from the expressive urges of that movement, dance is born. If life is movement, then the art of that movement is dance.

Dance goes beyond serving basic human needs; it is an integral part of every society. In some cultures, dance plays a dominant role.

Both ancient and modern educators have understood the value of dance to individual growth. The use of the body in dance develops kinesthetic, spatial and concrete physical experiences and alternate modes of perception by the participant. Such nonverbal learning can reach all students, including those who have difficulty grasping verbal messages.

Dance, as individual movement, is the most accessible of the arts. It provides opportunities for creative activity unparalleled elsewhere in the curriculum. At the same time, the dance setting involves students in social activity.

One of the most comprehensive statements clarifying and supporting the role of dance in education comes from the National Dance Association (NDA).⁹ The following resolution, adopted by the board of directors of the NDA, has the endorsement of the American College Dance Festival Association, American Dance Guild, Inc., Association of American Dance Companies, Committee on Research in Dance, Country Dance and Song Society of America and the Sacred Dance Guild.¹⁰

Dance in Education

Dance education is a medium for enhancing the quality of life for children, youth and adults. Every human being has the right to move in ways that are primal, expressive, imaginative and transformational. Therefore, we urge arts, civic and educational groups to support dance programs where they exist and to develop programs where they do not exist that:

- foster aesthetic-kinesthetic education;
- integrate the human capacity to form and transform in and through movement;
- celebrate the human ability to move with power and expressiveness;
- promote movement skills that explore and extend the artistic, cognitive, and psychomotor potentials of the human being;
- articulate and verify a commitment to man's heritage of dance forms from all cultures and all races, and
- include sequential dance experiences appropriate to the developmental stages of the human beings for whom they are designed.

The numerous publications of the National Dance Association can serve as basic sources of information for developers of a dance curriculum.

Movement and dance

The terms movement and dance often are used interchangeably, thus blurring the boundaries between them. Curriculum planners, however, should be aware of the distinctions between them.

All dance is movement but all movement may not be dance. Movement is a broader term than dance. Expressive movement, creative movement or simply "movement" connotes a less structured free use of the body in which there are many choices of the kinds of movement.

The distinction between expressive movement and functional movement is based on the intention of the performed movement. Functional movement refers simply to movement as a means to an end, rather than an end in itself. Scratching one's head, for example, is functional, since the movement focuses on the physical task of raising one's arm (means) to relieve an itch (end). Expressive movement, on the other hand, treats the intention of the movement as an end in itself. An expressive movement seeks to communicate an image, idea or feeling, in which the movement is the message. Expressive movement has several different avenues of communication including dance, drama and mime. Both expressive movement and dance communicate through nonverbal action.

Dance connotes stylized or codified movement that is characterized by form and structure. As an art form, dance may be found in the form of a choreographed piece, such as in ballet or modern dance, or in a ritualized structure as in folk or ethnic dance.

Dance forms defined

Dance uses the elements of daily life, such as time and space, to abstract reality. The body, as dance's instrument for communication, uses time in terms of rhythm, meter and tempo, and involves personal and general space in dance design through the use of shapes, levels, patterns, relationships and volume to convey ideas and feelings. The dancer also deals in concepts of energy or dynamics. All of these elements are combined in a variety of ways to produce particular dance styles.

Since dance programs are not firmly established in all schools, some definitions of the elements constituting a dance program may be helpful to curriculum developers. The following list of dance styles and their definitions has been compiled from research and discussion with practitioners. (For further information, contact the State Department of Education.)

creative	individual or group exploration or movement with defined or unlimited parameters
folk/ethnic	traditional, recreational dance originally related to the customs, rituals and occupations of the performers
country	forms of folk dances, usually square dances, contra dances or round dances
social	popular forms of recreational dance ranging from formal ballroom dances to more individual contemporary popular dances
ballet	a theater art that originated in the court of Louis XIV. Classical ballet's choreography is based on traditional modes of movement, while modern ballet incorporates more contemporary themes and movements.
modern or contemporary	a theater art which began as a rejection of stylized ballet forms and is a choreographed expression of personal experience and movement for its own sake
jazz	a unique American form with African origins characterized by strong oppositional movement and syncopated rhythm
tap	a popular, stylized development of selected types of folk dancing characterized by rhythmic foot tapping
eclectic stage	popular, musical comedy and entertainment dancing including elements of clog dances, soft shoe, ballet, jazz, modern, social and square dance

Other dance styles and forms, such as aerobic and dance choir, may reasonably be included in an educational program. Each committee will make its own selection.

Movement education

Goals of movement education are self-discovery, expressiveness and the integrated development of self in relation to space, time, energy (dynamics) and mass. Movement education helps students to discover and develop individual creative energies through problem solving and composition using movement.

The focus is on guided self-discovery which encourages individual and group solutions. Each individual's movement is valued equally, as long as the individual seeks to develop solutions within the given structure. Movement education employs imagery to elicit creative responses. A teacher could ask students simply to fall to the floor, but in movement education they would be asked to fall "floating down gently like a leaf carried by a soft breeze" or to fall as if "dashed to the floor, caught in a whirling hurricane."

Presently, most movement education is incorporated into regular physical education, music or other school programs. Physical education and movement education share in the development of basic movement skills and the awareness of the body. Some positive effects on students from a good movement education program are:

- development of individual self-esteem through the personal discovery of the individual's movement;
- increased social interaction through group problem solving;
- emotional integration through the guided expression of human emotions;
- increased physical skills and a broadened movement vocabulary through the continued uses of expressive movement;
- intellectual integration through the interaction of sensory and motor pathways.

Philosophy and goals

Although curriculum developers seldom need to be concerned with the fine distinctions between movement and dance education, it may be useful to categorize the various components of movement and aesthetic dance in order to focus on student objectives and the related learning experiences. Dance and movement education, to be effective, requires not only careful program design but also the selection of qualified teachers, scheduling of sufficient time and adequate space to achieve objectives, and a balance between educational progress and performance.

A philosophy for a dance curriculum may reflect any—and probably many—of the varied characteristics of dance and movement. Dance and movement are means of communication, religious expression and emotional outlet, that are available to all individuals. They encourage physical and mental discipline and provide an alternate way to learn. Physically, dance and movement can improve perceptual motor skills; develop body conditioning; and increase strength, flexibility, endurance, coordination and grace. Dancing can help to develop confidence and improve self-image. It can be a social activity, providing relaxation and entertainment, as well as exercise. And for some, it may offer career opportunities.

Each district committee will choose which characteristics of movement and dance to incorporate into its written philosophy on which its movement and dance curriculum will be based.

Program goals and objectives

Dance and movement are excellent vehicles for achieving the statewide goals of the State Department of Education (see Appendix A). Each curriculum committee can set its own goals for movement and dance, consistent with state and district goals, or the committee may adopt or adapt goals and objectives already developed by others.

The Institute for Movement Exploration, Inc. has developed the following Goals for Creative Dance:¹¹

- to provide the opportunity for students to learn basic language skills and concepts of creative dance;
- to provide the opportunity for students to participate in individual and group activities where they will be able to express their thoughts, feelings, and ideas;
- to provide an opportunity for creative thinking through movement problem solving and arrangement of materials into a form;
- to involve students in activities which serve as an integrating function of mind, body and emotions;
- to reinforce classroom materials (mathematics, science, English, social studies) by using the materials as themes for dance studies and compositions;
- to provide opportunities for students to participate in individual and group activities which will enable them to better understand themselves and the world around them;
- to allow students to expand and refine their movement skills in a non-competitive atmosphere, and
- to provide an opportunity for students to gain a better understanding of the art form of dance.

Other goals postulated for dance and movement education from national sources include the development of:

- perceptual skills necessary for sensitivity to movement;
- judgment necessary to discriminate movement and dance activities;
- involvement with and commitment to movement and dance as communication;
- respect for the originality of physical expression;
- knowledge and appreciation for dance of all cultures, past and present;
- movement and dance as leisure time and occupational activities, and
- respect for expression and style in movement and dance.

After broad goals are determined, the committee should plan more specific objectives. These are often stated in terms of student achievement as illustrated in the following samples of student objectives compiled from national sources. Every child should:

- have a successful dance experience;
- have a varied dance experience;
- express ideas and emotions through dance movement;
- develop awareness of movement as an artistic medium;
- develop an appreciation of dance as an art form;
- develop an appreciation of the heritage of dance;
- understand the discipline involved in training a dancer;
- be aware of the career opportunities in dance;
- develop desirable social dance relationships;
- discover the relationship between self and body;
- develop satisfaction through moving with control;
- experience the self-esteem resulting from moving creatively;
- realize individual creative dance potential;
- develop perceptual-motor skills through dance;
- recognize that the elements of dance are the elements of life;
- develop and refine a movement memory;
- be able to relate movement effectively to accompanying sounds and music;
- demonstrate increased strength, flexibility and coordination through movement;
- experience and recognize styles of dance;
- demonstrate historical and cultural perspectives of dance;
- develop a broader range of movement and increased movement vocabulary;
- see and experience live and filmed dance performances;
- participate with others in dance;
- give form to creative impulses through dance;
- perform in front of peers;
- learn to look at dance critically;
- draw motivation for movement experiences from various stimuli;
- synthesize life experiences into dance, and
- integrate dance into the other arts, sciences and humanities.

This list, although extensive, is not exhaustive. Each committee will develop objectives which it feels are best suited to local needs.

Dance and Movement—**6** A Total Program

School dance and movement programs occur in infinite variety, seemingly limited only by the imagination of their developers. The committee should consider the following components in organizing its program:

- in-school K–12 dance curricula taught by dance and movement specialists;
- dance and movement within other school disciplines, notably physical education and music programs;
- dance and movement within general education, correlated, integrated and assimilated as activities by classroom teachers;
- dance and movement within a variety of special school art projects for dance and movement in general education or for specific dance and movement projects (Artists-in-the-Schools and Visiting Artist Programs);
- dance and movement within school extracurricular or cocurricular programs, dramatic and musical productions, dance clubs, etc.;
- dance and movement performances by dance professionals in and out of school, with or without associated educational activities, and
- dance and movement instruction by community instructors in school, in dance studios or in campus programs.

The seven components of the total program are shown in Figure 1.

The committee needs to identify activities to implement each component which becomes part of the district's curriculum.

Time allotments

Although dance is an optional program, the State Department of Education recommends that a specific instructional time be set aside for dance and movement education. For grades 1–6, the instruction may be infused with other curricular areas, but the time should still be identifiable. At the secondary level, including grade 6 when it is part of a middle school, there should be three periods of dance and movement instruction each week. Each committee, however, should make recommendations as part of its guide.

Time Recommendations		
Grades	Minutes Per Week	Periods Per Week
1- 3	30 to 60	3
4- 6	40 to 80	
(6) 7-12		

Description of program components

Most schools, including those that have no separately designated dance and movement program, offer one or more components of a program within traditional subject areas or in related school activities. Programs may be found in the general classroom; within the subject disciplines such as music, physical education, foreign languages and social studies; in special projects which may have special funding; in extracurricular activities and through guest performances by visiting professionals. Some of these possibilities are described below.

General education. In recent years, multimodal learning has been a major emphasis of educators. It is generally accepted that children learn kinesthetically and that psychomotor and movement experiences contribute directly to general learning. Using dance as part of children's basic education has become an accepted principle but the potential of dance for enhancing learning has not yet

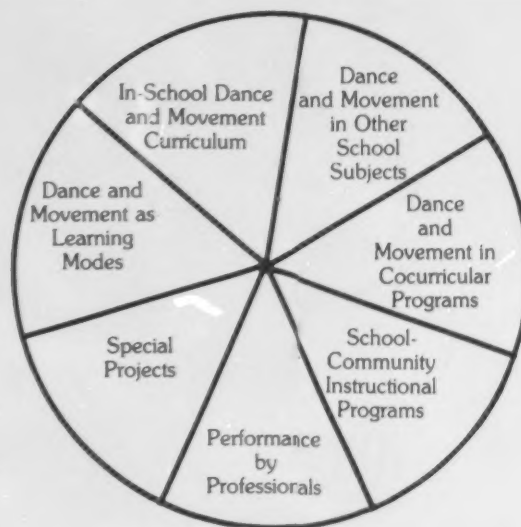


Figure 1
Dance and Movement Program Components

been fully realized in the classroom. Many number and verbal concepts, for example, can be learned through physical activity, if the teacher provides appropriate activities.

Few children can resist the joy of expressing basic ideas through gestures, pantomime or other movements. If the meanings of basic words are acted out or if arithmetic is made more meaningful through movement, the teacher avoids the limitation of teaching all concepts verbally. Dance helps students use the senses to perceive concrete and abstract realities. The curriculum committee should suggest ways in which elementary teachers can use dance and movement for these purposes.

Subject areas. Currently most dance and movement experiences in Connecticut schools occur within other disciplines but these components provide a base on which to build a more comprehensive program.

The American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD) demonstrated the growing consciousness among its members of the role of movement and dance in physical education when it added "dance" to its name. Current physical education curricula contain examples of dance programs in great variety at all levels. *A Guide to Curriculum Development in Physical Education*, another publication in this series from the Connecticut State Department of Education, cites other examples.

To develop and implement a strong instructional program in dance, the arts planning committee should involve physical education professionals, whose backgrounds can provide an effective base for dance education.

Music also relates directly to dance activity. Dance usually requires music, and both involve rhythm and rhythmic movement. Elementary music education, which is based on the works of Dalcroze, Laban and the Orff and Kodaly adaptations of these child-centered, movement-oriented methodologies, has movement and dance as its core.

Although professional dance skills rarely are taught in music or physical education, these classes do emphasize the use of the body and establish a framework of attitudes and experiences which can be developed into professional dance skills.

Dance and movement activities play a role in other subjects as well. Recreational dance activities are frequently included in home economics classes. Learning ethnic dances is often part of social studies, foreign language or world culture programs. The use of dance or movement as therapy or adaptive education is often important in planning for children with special needs.

Special projects. One way to introduce systematic dance instruction into the schools is through special, funded dance projects. These can highlight dance effectiveness, bear witness to the value of dance for the entire school community, and encourage local funding sources to continue dance education when outside funding is not available. A project in one school can serve as a model for other schools throughout the district or the state. The Connecticut Commission on the Arts is one valuable resource for planning such projects.

One model to follow in initiating a dance program is that of private or group music instruction. These programs exist in conjunction with regular school music programs, using professional musicians during or after school or on weekends, on an individual cost basis for interested students and parents. The committee could begin a similar program for the dance, with or without credit. After initial private support for the program, public tax support may develop.

The form of community resource programs varies from districts which make school facilities available to parents at a fee for after-school or released-time instruction, to instruction subsidized by the school, to full financial support by the school district. Every committee should consider the use of community professionals trained in dance to augment the regular school faculty.

Extracurricular programs. The most visible programs of dance education for students occur in cocurricular or extracurricular activities. Dance clubs and organizations exist where strong leadership has developed them. Most musical productions involve theater and dance. Elementary music and physical education productions usually involve movement and theater activities, although these admittedly are of widely varying merit.

Developers should consider ways in which these activities can be integrated into a total dance and movement education curriculum. When school productions, variety shows, and other extracurricular and social activities are included, dance may be well represented in many districts.

Secondary school dance electives taught by specialists also should be planned. If trained personnel are unavailable in the schools, some school districts may be unable to offer dance electives unless community professionals are used as instructors.

Performances by professionals. As a learning experience, there is no adequate substitute for direct exposure to quality dance performances by expert professionals. Live performances add a human dimension that is unattainable through the electronic media. Either in school or through field trips, live performances are an essential element of a total dance program. They can be supplemented by media experiences. Visiting artists bring color and variety to both the general and the arts curricula. They represent the real arts world, providing information and demonstrating career opportunities. Visiting dancers often become the core of professional dance activity because so few professionals are regularly employed by the schools.

The National Endowment for the Arts, Artists-in-the-Schools, Dance Component, summarizes the purpose well:

No two dance residencies are alike, but the dancers do set out with some common goals in mind. Their stock in trade is movement, one of the most natural—and underutilized—ways in the world to increase awareness, to learn and to express oneself. Dancers in the schools help explore the ways that movement can make a unique and revelatory contribution to the classroom and to the physical and emotional lives of children. On another level, movement can be an end in itself; and to bring about the

understanding of dance as an art form is a major focus of the Dance Component. Finally, and most importantly, the dancers work to insure that movement will remain alive in the school system and the community when the residency is over, and the primary means of achieving this continuity is to involve the classroom teachers actively in every step of the program.¹²

Staff development

Connecticut is rich in staff development opportunities through workshops and conventions of professional associations, State Department of Education and Commission on the Arts projects, and through the activities of the Institute for Movement Exploration and the Creative Arts in Education Program at the O'Neill Theater Center in Waterford. Classroom teachers with such experiences are quick to perceive the value of movement in adding variety and effectiveness to their teaching. If the curriculum committee wishes to encourage the use of dance and movement in general education, it should capitalize on these opportunities.

Summary

The committee responsible for development of the dance and movement education curriculum faces a formidable task. It must determine how to fit together existing units of dance education and how to extend present offerings through more effective use of resources outside the schools. It must find an appropriate way to organize and coordinate the various program components into a comprehensive dance program within the financial and staffing constraints of the district. The committee also must make opportunities available for the staff to add to their capabilities to provide dance education.

Curriculum Content and Models 7

Local curriculum planners need to exercise great ingenuity in writing their programs because there is such diversity in dance and movement education. All programs should seek to meet two major goals:

- dance and movement as instruments of general education;
- dance and movement for their own aesthetic purposes.

The models presented in this section can serve as examples for local committees as they plan a comprehensive program.

A curriculum for creative dance

The following curriculum model was developed by the Institute for Movement Exploration, Inc. of Hartford.¹³ This curriculum groups its activities at three levels of achievement with goals, concepts and objectives at each level. The program is designed primarily for elementary children. Its potential for achieving both state and program goals is indicated in Table 8.

Table 8
Dance Curriculum Model

Adapted with permission of
Institute for Movement Exploration, Inc.

STATE GOALS: Mastery of Basic Skills
Acquisition of Knowledge

LEVEL I DANCE GOALS: To provide the opportunity for students to learn basic language, skills, and concepts of creative dance.

To expand and refine movement skills in a noncompetitive atmosphere.

To develop the students' creative thinking through movement problem solving.

To develop respect for the originality of expression and response to others in physical communication.

CONCEPT: At the completion of Level I, the students will have explored the basic skills of dance, through solo movement, and on occasion with partners.

	Learning Outcomes	Performance Objectives	Teaching Activities
Shape	The student will • develop awareness of personal shape.	The student will • demonstrate awareness of personal shape by investigating and performing axial movements and shapes such as twist, stretch, bend, curve, be straight, one-legged, etc.	Motivate students to feel • a straight shape (move and feel like a robot, an umbrella, two chopsticks, etc.). • a bent shape (move and feel like cracking ice, a wire hanger, a scarecrow, etc.). • pure state of movement (a shape without metaphor).

Table 8 (continued)

	Learning Outcomes	Performance Objectives	Teaching Activities
Space	The student will ● develop a sense of space.	The student will ● explore personal space and general space, e.g., range, levels and directions.	Motivate students to ● feel (be aware of) body parts as they move (arms, legs, hands separately or together), in defined directions (to front, to back, to side), in a defined space (small, medium, large; narrow, wide, square, round).
Time	The student will ● develop a sense of time.	The student will ● move in time measurements: start-stop, slow-fast, even pulse and explore basic rhythms of the body such as heart beat, and breath.	Motivate students to ● improvise movements using time framework even pulse-response to tick of a clock or metronome (a child may just sway back and forth repetitively, or be more complex by moving several parts successfully).
Expressive Skills	The student will ● develop expressive skills.	The student will ● explore axial and simple locomotor skills, separately and in combination.	Motivate students to ● explore, walk, run, hop, leap and jump (basic locomotor skills). ● run, twist in space, run once more (combination).
	● develop the dynamic qualities of movement.	● move bodies in space to express qualities of energy, weight, etc.	● move bodies and body parts with energies (strong, weak), and weight (heavy, light). ● swing bodies and body parts through space at different levels (high, medium, low), with energy (strong, weak) and weight (heavy, light).
Composition	The student will ● develop awareness of composition.	The student will ● combine movement skills into simple compositions: - shape/movement/shape - contrasting movement - repetition of movement.	Assist students to ● recall earlier shapes and movements and combine them in sequence. ● make up new shapes and movements, and combine them in sequence. ● repeat movements learned in contrasting sequences: - forward, backward, forward - sideways, forward, sideways - small space, large space, small space - straight, bent, straight, etc.

Continued on page 78

Table 8 (continued)

	Learning Outcomes	Performance Objectives	Teaching Activities
	improvise on a theme, or concept, e.g., a seasonal theme.		Motivate students to - develop movement feeling: - spring growth (very small to very tall, bud to bloom) - summer (sun shining, thunder showers, a summer breeze) - autumn (leaves falling, plants closing down) - winter (like hibernating, snow falling and building up).
Evaluation Level I	The student will - develop ability to evaluate. - develop powers of observation. - develop deeper understanding of creative dance. - develop positive critical sense as observers of dance.	The student will demonstrate knowledge of Level I skills, observe peer group's movement work and comment upon their performances. (A student capable of positive evaluation demonstrates a clear knowledge of the Level I skills since one must internalize in order to verbalize)	Encourage students to - observe each other in solo and group movement, and comment on their performances in relation to: - body shape - space - time - expressive skills - composition, and - how individual study made them feel as observers.

LEVEL II DANCE GOALS: To increase interpersonal cooperation through group movement.

To develop the capacity to communicate reactions to the physical environment and movement of others in diverse forms.

To reinforce classroom materials in math, science, etc. by utilizing materials as themes for dance studies and compositions.

CONCEPT: A review and satisfactory completion of Level I skills is understood. Level II activities initiate duet and trio groups as a specific part of a dance ensemble.

	Learning Outcomes	Performance Objectives	Teaching Activities
Shape	The student will develop awareness of body shape relationships.	The student will - explore personal shapes within duets and trios: - similar shapes - different or opposing shapes - similar-different combinations.	Direct student to - move one student's straight shape with another student's straight shape; bent with bent; recall other shapes from Level I (trio: bent, bent, bent). - move one student's straight shape with another student's bent shape, <i>ad infinitum</i>. - move two students' straight shape with one student's curved shape.

	Learning Outcomes	Performance Objectives	Teaching Activities						
Space	The student will develop deeper sense of general space.	The student will - increase range of movement directions by adding: - diagonal (to front, back, and side movements).	Direct student to - move in zigzag floor pathway (may elicit feeling of confusion). - focus on imaginary flight (a fire-fly, bee or falling airplane in aerial pathway) using entire body to elicit feeling of flight.						
Time	The student will increase knowledge of time.	The student will demonstrate two- and three-beat meters; and accenting beats within a pattern.	Provide beat and assist students to - demonstrate 2/4 and 3/4 time. - accent 1st beat in a 4-beat measure. - simple rhythmic pattern; combine slow and quick in 4/4 time. 1 — 2 — 3 — 4 — slow quick slow slow quick						
Expressive Skills	The student will - perform Level I expressive skills with greater clarity and add to locomotor skills: - assemble - sissonne.	The student will demonstrate all locomotor front, back, side movements.	Provide instruction and assist students to demonstrate ability to combine two or more locomotor skills, e.g., walk, assemble, jump.						
Dynamics	The student will become aware of the movement qualities, swinging, sustained and percussive. They will also develop sensitivity to the range of energy from weak to strong.	The student will - improvise using the qualities of percussive, sustained and swinging. - demonstrate medium strength.	Provide instruction and assist students to - demonstrate sustained movement as in slow motion, pulling or climbing a rope. - demonstrate percussive time as in a stop action film, a robot winding down, etc.						
Composition	The student will extend the sense of composition from improvisation to structured composition.	The student will compose and learn short sequences or phrases of movement.	Motivate students to - compose a 2-part canon (Row, Row, Row Your Boat); adapt rhyme scheme of a poem (a,b,a,b/a,b,b,a, etc.) to movement. - compose and dance their personal stories. - engage in one study such as A,B,A form:<table><tr><td>A</td><td>B</td><td>A</td></tr><tr><td>happy</td><td>sad</td><td>happy</td></tr></table>	A	B	A	happy	sad	happy
A	B	A							
happy	sad	happy							

Continued on page 80

Table 8 (continued)

	Learning Outcomes	Performance Objectives	Teaching Activities
Evaluation Level II	The student will ● extend evaluation abilities to: - suggest improvements - sense a completed composition.	The student will ● observe performance by other students and: - suggest peer improvements - comment on completion of the assignment.	Assign students to ● dance sequences or forms to perform while other students observe and evaluate: - A,B,A form (happy, sad, happy). ● comment on conveyed feelings in proper manner with suggestion for improvement and comments on completion of the assignment.

LEVEL III DANCE GOALS: To develop adults who are involved with and committed to movement and dance as a communication tool as related to the human condition.

To draw motivation for movement experiences from various stimuli and synthesize life experiences into dance.

To assist students to better understand the art form of dance.

CONCEPT: A review and satisfactory completion of Levels I and II is understood. The main emphasis of Level III is on group compositions larger than duets and trios, and on meaning and interpretation of meaning in dance as a form of communication.

	Learning Outcomes	Performance Objectives	Teaching Activities
Shape	The student will ● synthesize the elements of shape into group compositions. ● develop awareness of focus when exploring space elements.	The student will ● explore composition through: - symmetrical grouping - asymmetrical grouping. ● experiment with direct exploration of space (single focused). ● experiment with indirect exploration of space (multi-focused, as with a thousand eyes like a fly, or with sensors covering the entire body).	Direct students to ● dance the creation of the earth. (Some students will move rapidly as the whirling wind, some slowly as the earth forms, others remain low as undulating water, or high as trees shooting up, yet all belong to one composition.) ● pick a spot behind (in front of, to the side of) themselves and move backward (forward, sideways) to that spot. ● remain still, but use all their senses to become aware of what objects, smells, sounds, movements, air currents, etc. are around them. ● move through space flexibly using all their senses (peripheral perceptions) to be aware of other movements, shapes, forms, sounds, etc. around them.

	Learning Outcomes	Performance Objectives	Teaching Activities
Time	The student will ● develop understanding of beat, accent, note values and their arrangement into rhythmic patterns.	The student will ● respond to note values and their arrangement into rhythmic patterns. ● respond to syncopation—movement before and/or after the beat.	Guide students to ● clap and/or move to note values, for eighth, quarter, half, whole, and triplets. ● clap, walk, or move off beat interval of a rhythmic sequence
Expressive Skills	The student will ● develop concentration and clarity in using expressive skills.	The student will ● demonstrate greater complexity and clarity in expression through concentration and awareness of body, shape, space and time.	Guide students to ● choreograph, communicating ideas through planned composition.
Dynamics	The student will ● increase vocabulary of dynamic elements to include the quality of vibrating and the poles of movement, e.g., free and bound.	The student will ● add energy and weight to the quality of vibrating movement.	Instruct students to ● begin free flow in the finger tips, let flow gradually develop throughout entire body. ● begin with free flow and suddenly bind (stop) flow at specific point in body.
Composition	The student will ● increase length and complexity of composition.	The student will ● perform longer and more complex compositions using - themes - themes and variations - narrative form.	Guide students to ● dance in solo and group compositions: - expressing themes such as feelings, experiences, reactions to current events. - demonstrating variations on arm swing patterns: (1) half circle (2) repeat, opposite way (3) full circle (4) half circle as in (1) - examples of variations: - add three steps (to front, to back, to side, diagonally) while performing steps (3) and (4); above - illustrating stories, myths, poems and interpreting them through group composition.
Evaluation Level III	The student will ● increase evaluative skills to - distinguish innovative techniques - determine successful communication to audience.	The student will ● exercise evaluation skills through observation of peers in performance.	Instruct students, after observing a dance performance, to ● use phrases unique to dance. ● critique the composition's communication to the audience. ● use evaluative skills described in Level I and II.

Secondary school models

The Hartford (CT) Weaver High School Dance program is another model.¹⁴ This is an optional program for physical education students in grades 9 through 12. Courses in dance history and techniques also are offered for credit. The basic program includes modern dance for beginning and intermediate students, social, square and folk dancing. This program is regularly scheduled for five periods a week in four nine-week units. The Weaver Dance Company (see page 83) supplements the instructional program.

Basic program. Students in basic dance are required to know the origin, history, terminology and skills associated with each dance form. For example, students in modern dance are expected to know and perform the following:

- five classical ballet positions
- fundamental locomotive movements (leap, run, slide, hop, jump, gallop, walk and skip)
- fundamental nonlocomotive movements (twisting, bending and falling)
- traditional folk materials often used in modern dance (schottische, polka, two step, waltz and mazurka)
- creative activity (used for beginners)
- compositional forms (used for intermediates)

The development of originality in movement through a creative approach is the essence of the modern dance program. Students are asked to communicate selected topics through movement. The instructor serves as a guide, lending support and assistance as needed.

The extension of creative activity to compositional forms for intermediate students establishes a logical order for the students. The student is exposed to:

- sequential forms—two part AB, three part ABA, the rondo ABACA and the theme and variation;
- contrapuntal forms—ground bass, round or canon and fugue
- pre-classic dance forms—pavane, allemande, sarabande, etc.
- classic forms—minuet and gavotte

The class technique is divided into three components:

- floor work (sitting)
- standing
- across the floor (locomotion)

These daily routines establish a movement vocabulary for dance.

Students are evaluated at the end of each unit in modern dance, social, folk and square dancing. Each evaluation includes a knowledge test, a skills test, presentation of studies, observation, attendance and participation. The program's success depends on the presentation of the dance materials in a creative and innovative manner. Resources used include films, videotape, visiting artists, career development sessions and field trips.

The Weaver Dance Company. A natural extension of this dance program is the Weaver Dance Company. Potential members audition for full or apprentice membership twice a year. The dancers train in modern dance (Graham Technique), ballet and jazz. The students also study with a variety of national and international professionals. The company trains two or three hours daily and performs up to 50 times yearly for schools, colleges and community organizations throughout New England as well as internationally. Many of its members have received scholarships and opportunities to train in professional dance companies.

Another secondary school model

The Naugatuck High School dance program¹⁵ is part of the physical education department offerings. Classes in grades 9 through 12 provide units which meet twice weekly for three weeks in each of the four years. This is offered as a coeducational option.

The school also has a Modern Dance Club that meets weekly. This group offers spring concert performances for the community as well as other performances during the year. Officers of this organization also instruct city elementary and middle school students.

Models in other states

The National Dance Association is a basic, authoritative source for dance and movement curriculum (see Appendix D). The *Proceedings of the NDA Conference on Issues and Concerns in Dance Education* lists numerous activities for integrating dance into art, health, music, science, language arts, mathematics, social studies and humanities which curriculum developers should find useful.

Another resource for committees are the guides published by other states. Several of these are described briefly.

Alabama. Alabama's guide¹⁶ is organized according to levels (K-3, 4-6, 7-9 and high school) and includes knowledge and content, attitudes, concepts, and skills. The guide is divided further into three categories: (1) utilitarian—using actual movement for a variety of purposes (warm-up, dancing, etc.); (2) perceptual and (3) communicative. The guide also discusses integrated arts education, special education, professional performances and other ancillary activities. Criteria for programs, scheduling, staffing and certification are included.

Georgia. Assisted by the Atlanta Contemporary Dance Company, Georgia has developed *Fundamentals of Movement*.¹⁷ They are grouped according to the following topics: the instrument, elements of movement (space, time, energy/effort) and form.

Idaho. The outline of the Idaho State Department of Education¹⁸ demonstrates the variety of dance experiences possible in a complete program. Elementary and secondary activities are listed according to these objectives:

- develop and refine a movement memory;
- be able to relate movement effectively to accompanying sounds and music;
- demonstrate increased strength, flexibility and coordination;
- experience and be able to recognize styles of dance;
- be able to demonstrate an understanding of several historical and cultural perspectives of dance;
- develop a broader range of movement and increased movement vocabulary;
- see and experience live and filmed dance performances;
- participate with others;
- draw motivation for movement experiences from various stimuli;
- give form and creative impulses;
- perform in front of peers;
- learn to look at dance critically, and
- synthesize life experiences into dance.

New Hampshire. *Arts Education in New Hampshire*¹⁹ includes objectives for students in movement and dance for grades 4, 8 and 12. These include:

- The student will be able to recognize and accept the challenge of creative movement.
- The student will have developed his/her body's capabilities and capacities of movement, and will be able to use them in movement activities.
- The student will use her/his body movements for communication.
- The student will understand the interrelationship between dance and movement and other disciplines and be able to communicate this understanding.
- The student will be able to apply criteria for evaluating dance and movement.

North Carolina. The North Carolina State Department of Public Instruction publication, *Dance Education K-12*,²⁰ groups the grades K-3, 4-6, 7-9, and 10-12. A program outline is provided for each level including knowledge/content, learning objectives (attitudes, concepts, skills), and other information.

Oklahoma's publication *Connections*,²¹ groups suggestions for dance activities within special topics for social studies, language arts, mathematics and science. **Louisiana's** *The Pebble Book*²² takes a similar integrated approach with its wealth of suggestions for the use of dance in the basic classroom instructional program. **New York State's** *An Invitation to the Dance*²³ makes specific suggestions at various grade levels related to ballet productions.

Summary

To lighten its task, the curriculum committee may use existing models of dance curricula. After a program has been developed, it should be evaluated in terms of stated criteria. Dance and movement criteria of the New England Association of Schools and Colleges are listed in *Evaluative Criteria*²⁴ as part of the physical education and activity programs. Each district should create a curriculum which is most meaningful in terms of its own particular needs.

Materials and Resources 8

The informal nature and diversity of dance programs in the schools require more reliance on resources outside the school than most curricular areas. Smaller communities may need to utilize every resource available or go outside the district if significant numbers of students are to be reached for appropriate time periods.

Staffing

Many communities will have difficulty providing quality dance instruction because the available school personnel may not have the depth of knowledge and preparation necessary. The schools should seek capable dance and movement staff if the curriculum is to achieve its goals. Until sufficient staff can be employed, outside resources should be used and staff development opportunities provided to remedy deficiencies in professional staff training.

Facilities

The need for appropriate space is fundamental to dance and movement programs. Gymnasiums, stages, multipurpose rooms, outdoor spaces, music rooms or even hallways often are used for these activities. Such areas should be evaluated carefully to assure their effectiveness for teaching and for the health and safety of students.

An active secondary school program often requires special facilities in addition to the available physical education areas. Elementary programs usually share the gymnasium or other multipurpose area. Both require facilities that include mirrors, resilient flooring, good ventilation, dressing rooms, bars and effective sound reproduction.

Middle or secondary school dance facilities are recommended in the Connecticut State Department of Education's *A Guide to Curriculum Development in Physical Education* as follows:

A dance facility should provide a minimum of 100 square feet per student with one dimension approximately 60 feet. The floor surface should be constructed of hard northern maple which has been sealed and buffed with fine abrasive. Other equipment should include full-length mirrors, a speaker system, a control system for record players and microphones and practice barres.

The facilities for dance or movement education should be clean, open enough for usefulness and safety, and should be as pleasant as possible. Floor resiliency is a primary concern because concrete or other hard surfaces may result in sprains, splints or more serious injuries. For regular use, such surfaces should be covered inexpensively with plywood surfaces resting on sponge rubber strips.

A committee should use the following checklist in determining the adequacy of facilities. Further information can be found in *Dance Facilities* by Ashton and Irey and is available from AAHPER.

size	100 square feet per student
resiliency	meets standards established by Ward in "Sounding Out Floors," <i>Theatre Crafts</i> , September, 1973, pages 56-57
surface	wooden or battleship vinyl which is smooth, nonsplintering, sanded, unfinished if carefully maintained or polyurethane-coated, as nonslippery and nonabrasive as possible
ceilings	at least 14 feet high, with acoustical properties for noise control
lighting	bright enough to meet classroom standards and placed to minimize reflection in mirrors
barres	of smooth wood or metal, with five feet of barre per dancer, securely installed at the following heights: elementary, 36 inches; secondary, 42-48 inches; all six to eight inches from the wall
mirrors	flush mounted with the wall, one to one-and-a-half feet from the floor and of top quality so that there is little or no distortion
ventilation	silent and separate circulation adequate for the increased respiration rate of dancers and as protection from noise interference
acoustics	adequate to manage the natural noise of movement classes and for effective use the sound system
sound system	a quality stereo system for tape, microphone and record reproduction with multiple speakers for balanced sound at all floor areas

storage	adequate for records, tapes, sound system, percussion, and for props and costumes
location	away from academic and noisy areas in order to minimize traffic interference and reciprocal noise
performance areas	stage or performance areas for formal presentations with full complement of stage lighting, sound, set and prop accessories placed for function and safety
appearance	uncluttered, pleasant and of stimulating but not overpowering textures and colors

Community resources

The committee should plan to use arts councils and other community agencies in meeting the needs for personnel and in providing opportunities for students. Local individual dancers and teachers, schools of dance and dance companies are invaluable. College and university campuses, particularly those with active dance programs, can provide faculty, performances and materials.

Professional associations

The American Dance Association, The American Dance Guild and the American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD) are primary resources. These groups have publications which are useful to curriculum developers and they sponsor meetings which offer staff development opportunities. Consultant services are available from the Connecticut State Department of Education, the Connecticut Commission on the Arts and the Institute for Movement Exploration, Inc. Specific references to publications and other resources available in Connecticut appear in Appendix D.

Summary

Dance is certainly not new to education but until recently it has had little place in American public schools. Part III has discussed the feasibility of school dance curricula and their inherent possibilities. The components of a total dance and movement education program as outlined can be implemented in Connecticut schools.

Each local district committee should involve visiting artists for instruction and performance, use specially qualified teachers and provide staff development opportunities for classroom teachers on how to integrate dance into general education.

There are many different models for dance and movement programs. These range from programs taught by expert dancers to informal extracurricular programs. Connecticut has unique resources for dance in the schools and readily available materials. Each community should develop its own model and implement it as a component of a comprehensive program of arts education.

Part IV

Drama

Drama's Place in the Arts 9

Today, as always, children live in a world of drama and performance. Role playing and games of make-believe are natural to them. Yet their imaginative role playing often stops after kindergarten unless their schools have active drama programs which encourage continued development of their imaginations and self-expressive abilities.

Drama education offers students unusual opportunities to develop their problem-solving abilities, their communication potential through the use of body and voice, their interest in their cultural heritage as reflected in dramatic works, and their abilities to analyze and appreciate drama and theater as enrichment of the human condition rather than just passive entertainment. Drama and theater lead to self-knowledge and appreciation for high standards of artistic performance. Yet drama, like dance, is not a well-defined and established unit in most arts curricula in Connecticut. The range and strength of drama and theater offerings vary widely with the interests and talents of teachers and of members of the community. Every district, however, should offer some opportunities for students to learn about and enjoy theater, both as separate activities and as units within other subjects, such as language arts and social studies.

Philosophy of drama and theater education

In the same way that theater lifts an audience into a world of fantasy, it makes learning come alive. School drama programs, providing opportunities in a controlled environment for active involvement, help students to discover their inner being and to express themselves creatively through voice and movement. This development takes place through sequential experiences.

The earliest experiences are individual and personal, using body and voice expressively. This is *creative drama*, in which students draw upon their own sensory and emotional responses to their personal, social and physical worlds. They react to things, each other and situations. Then they move to *integrative drama*, taking part with others in skits, plays, pantomimes and other group activities. In integrative drama they use the methods of drama to explore and experience the content of English and social studies. At the next stage of devel-

opment, students encounter the more formal and sophisticated experiences of *theater*, both as active participants and members of an audience. Through theater they extend their abilities to memorize, empathize, master shyness, take group responsibility, develop voice control and presence. They study theatrical and dramatic literature and the role of drama and theater in the history of human kind and society. All stages should be represented in the philosophy that undergirds the drama curriculum.

Drama and theater in Connecticut schools

Theater and drama have come alive in many Connecticut schools since the late 1960s, frequently under the impetus of federal programs. Since 1965 when federal funds first became available for school arts and humanities programs, drama education has increased through Artists-in-the-Schools (A-I-S) programs in which professional actors, actresses, clowns and mimes provide a wide range of theater experiences. A-I-S programs usually are of two types: one in which the actor or actress works with the students, giving them experience in creative dramatics and theater techniques, and directs a production of some sort, and one in which a group or company of actors and actresses comes to the school and puts on a performance, after which they answer questions from teachers and students. Both types of programs should be related to the ongoing curriculum, rather than be isolated events.

Several federally funded programs went in other directions. Project CREATE, a Title III arts and humanities project between 1967-1969, used theater and the performing arts as its curricular core. The project involved six (eventually nine) elementary schools in rural, urban, suburban and inner-city districts and included upper, middle and lower socioeconomic communities and neighborhoods. Another such effort began as the Integrated Arts Project in the New Haven public schools. For several years now, it has continued as the Comprehensive Arts Project, providing a model for theater in elementary schools which uses professional actors. Drama Tech is another project which originated under Title III (1967). It is conducted by the Center for Theater Techniques in Education in Stratford. It introduces students in technical high schools to Shakespeare's plays and to the Stratford Shakespeare Theater.

The teaching of drama and theater, particularly at the secondary level, traditionally has been part of the language arts or English program because study of plays as a literary form is included. The plays may be read aloud, memorized and acted out in class or produced at assemblies for all the students. Some English classrooms have small platform stages, sometimes complete with curtains. Some schools offer related programs through debates, monologues, dramatic interpretations and poetry readings. Itinerant drama teachers who are usually certified in English visit schools to conduct drama courses and direct student productions. In other schools, productions are coordinated by interested persons who may be an English or science teacher, a physical education coach, an art or music teacher. Extracurricular activities such as a drama club or thespian society often provide drama and theater experience.

Annually, the Connecticut Drama Association (CDA) sponsors a spring festival of one-act and excerpted plays in which drama teachers and students from local school districts participate. The Connecticut Drama Association, an affiliate of the Connecticut Association of Secondary Schools (CASS), has many members who are not English teachers. (For further information about CDA, see Appendix D.) The Connecticut Council of Teachers of English (CCTE) also includes theater in its conference programs.

There have been several programs for students gifted and talented in theater, but the most enduring are the Education Center for the Arts (ECA) in New Haven and the Center for Creative Youth (CCY) which is a summer program at Wesleyan University in Middletown (see Appendix D). Their programs provide a wide range of theatrical experience and education from acting through directing, set design and stage decoration, construction and lighting, as well as stage dancing and singing. ECA also houses *Project Talent Search*, a program conducted by the Center for Theater Techniques in Education in Stratford. The program locates and develops potentially talented students in theater at the middle school/junior high level. These programs provide a wide range of expertise for planning and programming theater arts in Connecticut schools on which the committee may draw.

Challenges of curriculum planning

Curriculum developers face two major challenges in planning a drama program: (1) finding appropriate staff and (2) developing cooperative programs with other subject areas. Both factors must be considered in writing a guide, if drama is to be more than an incidental happenstance in the curriculum.

Connecticut has no certification plan for teachers of speech or drama, so most teachers will be certified in English, music or other areas. Drama and theater programs often depend upon the commitment of individual teachers, regardless of certification, and on the encouragement of principals who feel that drama and theater are important.

No other aspect of the arts has greater potential for interdepartmental and interdisciplinary activities than theater. Theatrical productions involve the visual arts in designing and painting scenery; home economics in costume design and makeup; industrial arts in construction of scenery and technical lighting; and, usually, the English department in producing the play itself. A musical production involving dance will also need the music and physical education departments.

Although theater production on this scale usually occurs at the higher grade levels, it can take place with modifications at elementary levels. Regardless of level, any theatrical production provides the culmination of a learning experience and should be treated as such rather than as a public relations activity for the holidays. Curriculum developers can encourage a more sophisticated viewpoint through what is written in the guide.

Organization for curriculum development

A drama curriculum provides a common body of experiences, explorations and concepts for students within a district. Methods and techniques can be assimilated into regular classroom activities. Organizing for curriculum development in this area requires answers to these questions.

- If there are no regular drama teachers, who will be on the committee?
- For whom should the guide be written?
- Should the guide allow flexibility for available specialists to teach what and how they wish?
- If the guide is flexible, how can it also be specific enough to assist teachers inexperienced in these areas so that they will not need additional resources or training?
- How does the school district plan to develop course offerings as distinct subjects?
- How should the guide be written when the subject will be infused into other subject areas or taught in several short time periods rather than in one or two longer periods per week?
- How should community arts resources be identified and used?

These decisions should be made by local curriculum development committees. In general, the drama committee should be comprised of those teachers and administrators most interested and experienced in teaching drama and representatives of subject areas which have the strongest links to theater including language arts, art, music, industrial arts, home economics and social studies.

The committee should consider the realities of the current situation and address three potential users of the guide: (1) those who are inexperienced in drama/theater instruction, (2) those who are trained and experienced, and (3) those who are professionals in the field. The guide also should include a diversity of learning activities and techniques in order to insure wide infusion into the teaching of other subjects.

Goals and objectives

The goals and objectives for drama and theater education should be related to state and district goals. The drama curriculum committee can determine which goals such as those dealing with communication, self-image and expression, can best be achieved through drama and theater. If there are no local goals related to the objectives and outcomes of drama and theater education, then the committee should prepare several and recommend them to the board of education.

Some goals which can be met through drama and theater education are:

- to assist students in fulfilling personal aspirations through self-expression in a safe, controlled environment;
- to develop a confident speech flow and ability to express ideas through spoken words;
- to gain skill in meaningful physical movement;

- to develop language arts skills in a combination of shared situations, such as listening, concentrating, communicating orally and understanding symbolic abstract concepts;
- to share ideas and space by giving up parts of one's own uniqueness through work with others in the creative process, and to develop respect for the contributions of others;
- to explore and empathize with different patterns of behavior by creating roles or characters who will react to other roles or characters in human situations or conflict;
- to develop sensory processes and emotional reactions as one interacts with the society and the environment;
- to develop skills in the techniques and crafts of theater and theatrical production;
- to give opportunities for the timid, withdrawn or handicapped students to find viable forms of self-expression in front of others;
- to direct children's natural inclination for make-believe into learning experiences which enrich their participation at school;
- to become familiar with and understand some of the great roles, characters and plays in the history of theater and styles of theater in other cultures and societies;
- to explore and experience the various techniques of performance (pantomime, mimicking, etc.);
- to explore the differences of dramatic production in stage, filmmaking, and video;
- to appreciate the principles which drama shares with other art forms, and
- to facilitate learning in other subjects.

The balanced curriculum

Planning a drama program which uses available resources, expertise and interest to lead students from creative and integrative stages of development to a full appreciation and experience of theater is a very special task.

A total K-12 curriculum will be balanced among creative drama, integrative drama and theater. The remainder of Part IV contains suggestions for learning objectives and activities at the elementary, middle school/junior high and senior high levels. The examples of scope and sequence include models for goals, objectives and suggested teaching activities. These indicate the range that must be encompassed by the curriculum committee in its planning of the guide.

The appendices list resources and staff development programs, including many designed to help teachers without experience in theater techniques to gain the necessary experience, confidence and methods. Easy access to resource materials is especially important for elementary teachers, but schools at every level should have their own library of resource materials in drama and theater.

10 Drama— A Total Program

A planned, ongoing and systematic program in drama and theater includes creative drama, integrative drama and theater taught sequentially from kindergarten to grade 12.

Creative drama emphasizes the individual child's responses to the environment, social situations, feelings and emotions and encourages personal interpretations and expressions through use of the body and voice.

Integrative drama emphasizes the use of drama to enrich the curriculum through plays, skits, pantomimes, puppets, film and video related to other subject areas such as social studies, literature, poetry and music.

Theater emphasizes the more formal instruction in theater production, performance, direction, stage technique, stage design, costuming, properties, theater history, criticism, appreciation, careers and business management.

Although sequential instruction in creative drama precedes instruction in integrative drama or theater, this does not mean that the sequence is entirely grade-level dominated. Naturally, the improvisations, explorations and experimentations of creative drama are stressed at early ages and lower grades, but they can and should be employed to some extent at all levels from kindergarten through grade 12. The introduction of creative drama for any students who have never participated in a drama program is essential for background and personal development prior to advanced class or school productions.

Similar activities can be repeated in drama curricula without the results themselves being repetitious because the arts draw upon inner resources for both creative and expressive results. These activities, then, reinforce and provide depth for the learning experience. For instance, improvisation and creative dramatics can be taught at various levels from kindergarten through high school and still challenge the student to create or express something new. The Virginia Department of Education²⁵ makes the following observation:

Is improvisation a form of dramatic expression in its own right or is it a kind of protracted preliminary to the acting of plays? The answer is surely that it is neither. Teachers will use improvisation at a level that is appropriate to the children to help them to express themselves in dramatic form and in so doing to reveal a kind of inner life which on the whole we tend to suppress. The practice of improvisation, especially when older boys and girls handle wider themes, express deeper feelings, and shape their work into more coherent forms, will inevitably lead to an understanding of certain aspects of dramatic and theatrical art.

Curriculum planners should consider both the need for progression through the stages and the appropriateness of activities to the students' level of experience when developing a guide for drama and theater.

Program conditions

A creative drama curriculum does not require major new outlays of money, additional space, equipment or facilities, but theater productions and public or school performances do require adequate stage facilities. Classroom productions can be presented on platforms or adapted to classroom space. Creative drama activities, awareness sessions and improvisational games can take place in ten or 15 minutes at the end of a period or as a break from academic concentration. Committees should keep these facts in mind when designing their programs.

Time needs to be allocated for drama instruction. In grades one through six, this instruction could be infused into other areas of instruction. The time for drama instruction should be identifiable. According to *A Guide to Curriculum Development: Purposes, Practices and Procedures*,²⁶ the State Department of Education recommends an optional minimum allotment for drama instruction in grades 1-3 of 30 to 60 minutes a week. In grades 4-6, 40 to 80 minutes each week should be devoted to drama. In a middle school grade 6 and in grades 7-8, there should be three periods of instruction each week. The same is true for students in grades 9-12.

The curriculum for a theater program progressing from process to performance, kindergarten through grade 12, should include other requirements and conditions. The Virginia State Department of Education has identified the following:²⁷

- Theatre and dramatic arts should be included in a school's educational program with the same care and the serious intent given to other disciplines.
- Theatre and dramatic arts should be taught by qualified teachers.
- Theatre study should be available for all students so that they may make well-informed decisions as to whether or not additional involvement is desirable.
- Students should be exposed to talented amateurs and professionals from outside the school.
- Students should be involved in classroom, performance, and production experiences.

- Theatre should be enjoyed as an art and should be used to serve other subject areas and programs in the school.
- The theatre and dramatic arts program should contribute to the aesthetic education of members of the school and the community. Those involved in the program should encourage, initiate and support interdisciplinary activities in the arts. At the same time, the art of the theatre should be practiced for its own sake and for the revealing discoveries it helps us make about ourselves and others.

11 Drama and Theater For All Students

In planning a complete drama and theater program through which students can progress in an orderly fashion from kindergarten through 12th grade, planners must insure that

- training begins early, while the child is still uninhibited about expressing feelings and acting out make-believe roles;
- appropriate aspects of drama and theater are offered at each grade level so that there is continuity in the total program;
- the curriculum capitalizes on the value of drama as a vehicle for learning in many other subjects;
- a mechanism is provided for coordination among all the subjects/departments in which drama and theater may play a part, and
- the curriculum offers students interested in drama and theater as many options as the school and community can provide.

ELEMENTARY

For a very young child, the world of reality and world of make-believe are reciprocal if not identical. The terrors and delights are three-dimensional and very exciting. Soon, the normal child learns to distinguish between fact and fantasy and to live in a world of reality. The normal child still may *feel* things that live in the shadows or fly beyond the stars, but he/she knows not to talk to them or to act like them. How can this child communicate the richness of the extended world? Little by little, the individual builds a wall around herself/himself, securing against Baum's Wicked Witch or Sendak's Wild Things. Little by little, the child loses the ability to tell the practical world of his/her feelings and dreams.

This loss is neither desirable nor inevitable. The 6th grader can and should be as much a part of the whole world of fact and fantasy as the child in prekindergarten. All students should be given the opportunity, both individually and cooperatively, to communicate, to wonder at and find solutions for challenging problems, and to know and understand the dramatic cultural heritage. In the primary and intermediate grades, this is achieved through a dynamic form of drama, through theater activity in which participants are guided by the classroom teacher or theater instructor to imagine or recreate events and to reflect upon them, gaining an emotional awareness or an intellectual appreciation. A committee developing elementary curriculum will want to keep these observations in mind.

Scope and Sequence

A scope and sequence suggesting grade-level activities for kindergarten through grade 6 appears on pages 102 through 105. The grade levels are not intended to be rigid because the skills and activities are accumulative.

Table 9
Drama/Theater Model
Kindergarten—Grade 3

STATE GOAL: Motivation to Learn (encourage the desire to learn through creative drama)
Mastery of Basic Skills (oral and physical expression and communication)

DRAMA GOAL: To develop sensory processes and emotional reactions as one interacts with the society and the environment.
To develop a confident speech flow, and ability to express imaginary ideas through words.
To give opportunities for the timid, withdrawn, or handicapped students to find viable forms of self-expression often in the role of someone else.
To explore and experience the various techniques of performance (pantomiming, mimicking, etc.).

DISCUSSION: Drama instruction in the prekindergarten to grade 3 years should help the child feel confident and happy about acting with others in a classroom dramatic unit. Emphasis in these grades is placed on creative drama and improvisational theater techniques which can be infused into the regular classroom curriculum through the classroom teacher and specialist, if a special teacher for drama and theater is not available. Some creative drama activities can be used along with Level I dance activities (see page 76).

Learning Outcomes	Performance Objectives	Teaching Activities
Kindergarten—Grade 1 (creative drama)		
Students will develop • imaginative use of body parts and sense organs.	Students will • use body parts in imaginary activities.	Motivate students to • use hands to express leaves falling, birds flying, holding things in certain ways, mixing mud, tying a ribbon and opening a gift, etc. • use face to express emotions, e.g., happiness, surprise, anger, contentment, eating or smelling something sweet and/or sour.

Continued on page 100

The scope and sequence suggests learning outcomes, performance objectives and teaching activities for K-6. The suggestions may be adapted, modified or used in any way that meets local needs. The examples are keyed to the state goals and to the overall goals of drama education and are sequenced for grades K-1, 1-3, 2-3 and 4-6. The overlap in the sequence reflects the varying rates of development in young children and the carryover or progression in activities in the early grades.

Prekindergarten through Grade 3. Desirable instructional goals in prekindergarten to grade 3 should emphasize helping the child to feel confident and to enjoy acting with others in a classroom dramatic unit. Sophisticated skills will be built on this foundation. The very young child should acquire the ability to communicate a feeling or a simple story by nonverbal body positions. Students should also acquire both verbal and nonverbal vocal skills, such as a grunt, a scream or other sounds without words. The students first supply appropriate sounds for a teacher's story. Then, they supply the verbal refrain for a poem or short story. By the end of grade 2 and certainly by the end of grade 3, students

Table 9 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop ● use of sensory and perceptual activities.	Students will ● use body parts and sensory organs to explore natural and made objects, and talk about them.	Motivate students to ● use hands and fingers to feel, lift, respond to the weights, textures, and sense of rocks, leaves, cotton, paper, etc. and discuss their responses. ● use nose to smell, and/or taste flowers, scents, foods at snack and lunch time, and discuss responses.
● use and control of body and movement for expression of thoughts.	● use whole body to act out imaginary positions, postures, and activities.	● pantomime (frozen) statues in different positions, e.g., standing, sitting, picking something up; expressing specific feelings, happiness, sadness, anger, surprise, elation, etc. ● act out completion activities to story lines, e.g., giant stomping feet, or Jack climbing down beanstalk, or playing harp, etc. in <i>Jack and the Beanstalk</i>, other stories, poems or songs. ● pantomime (moving) statue come to life, e.g., automobile stuck in snow. ● mime people pushing automobile; opening a door—walking through and closing it; going upstairs, etc. ● dress up in old (adult) clothes collected and kept available for that purpose.
● use of body in imaginary activity related to music.	● use whole body to act out movements identified through musical descriptions.	● dance-mime to music such as Saint-Saens' <i>Carnival of Animals</i>, other impressionist music, or the fight between the mice and toy soldiers in Tchaikowsky's <i>Nutcracker</i>, etc.
● use and control of voice for expression of thoughts and feelings.	● use voice expressively in completion activities.	● supply sounds for stories told by teacher, i.e., "I think I can," etc. from <i>The Little Engine That Could</i>; speak verbal refrain in poem or story.

should have the ability not only to memorize and act out parts but also to create interesting playlets.

The teachers in grades 2 and 3 may encourage creativity as they build on the improvisational skills. Simple stage craft should be introduced at this level including paper-bag masks, sock puppets, elementary sound effects, crayon or colored chalk scenery, all of which delight and motivate young students. The progressively enlarging scope of the elementary theater program leads to increasing enjoyment of and excitement about individual skills and group successes and helps to meet the needs of students who cannot communicate easily by ordinary methods.

Grades 4 through 6. The intermediate grades should build upon established skills. The concept of student playwriting as opposed to improvising should be introduced. Less verbal students in grades 4 and 5 may dictate a script into a cassette recorder or to a teacher. Most grade 6 students not only can write a play script but also copy out parts. The widening scope of theater presentation should

Table 9 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop ● ability to empathize through self-identification during social interplay	Students will ● improvise interaction based on who, what, where.	Motivate students to ● identify with character when wearing Halloween costume, or act out character and narrative in art reproductions. ● improvise situation using paper-bag puppets, sock puppets or masks made in art; work in groups.
Grades 1-2		
Students will develop ● ability to memorize and act.	Students will ● play games requiring the repeating of series of words, directions, etc.	Motivate students to ● memorize and recite words, directions before following them, short poems, and limericks. ● memorize brief plays and act them out in class, some with hand puppets. ● put on playlets with improvised scenery (tempera paint, chalk crayons, backgrounds on duplex or kraft paper); and using old clothes as costumes.
Grades 2-3		
Students will develop ● ability to express emotional response to plays. ● understanding of plot, and sequence of events.	Students will ● discuss responses to plays, and performances. ● analyze and discuss the settings, plots and sequence of events in plays.	Encourage students to ● comment on, and discuss their reactions, after viewing children's theater performed by adult (puppets, marionettes, live actors/actresses). ● respond to questions about location, plotting, and sequence of events in stories, narratives, poems, and children's plays.

be reinforced by dramatization of historical events, of scientific discoveries and theories, or of whatever an ingenious teacher chooses as a provocative challenge.

At this time, students should be able to project a characterization quite effectively, both physically and verbally. On the 6th grade level, plays should be read and discussed in order to understand how a character feels as well as what he/she does and how she/he acts as a consequence.

An understanding of plot development is highly desirable for 6th graders as well. From prekindergarten on, children instinctively understand a sequential "and-then-and-then-and-then" story, but the concepts of conflict, suspense, climax and theme should be brought into focus at the intermediate level.

Although hand puppets, pantomimes and playlets used in the lower grades are still appropriate for the classroom, upper grade students should have opportunities for occasional productions on a larger scale for a larger audience. The increasingly sophisticated students can assume stage craft responsibilities such as making and painting scenery (paper-covered seven-foot flats), pulling the stage curtain, handling lighting and gathering properties.

Enlisting the support of the school principal is imperative if such productions are to be successful. Students respond positively to encouragement but they are equally chilled by disapproval. The principal, skilled in scheduling and organizing, can be of inestimable help to the teacher in developing a production schedule, arranging for publicity and organizing a parent-help team. The principal also should be able to enlist the services of any necessary supplementary teachers such as the specialists in music, art or dance.

Table 10
Drama/Theater Model
Grades 4-6

STATE GOALS: Motivation to Learn
Mastery of Basic Skills
Acquisition of Knowledge (about self, about dramatic structure, formal aesthetic values related to theater)
Understanding Society's Values (learn about society's values through theater, and living in harmony with others)

DRAMA GOALS: To direct the child's natural inclination to play at make-believe into learning experiences which enrich his/her participation in school.
To share ideas and space by giving up parts of one's own uniqueness through work with others in the creative process, and to develop respect for the contribution of others.
To develop language arts skills in a combination of shared situations, such as listening, concentrating, making oral communication, and understanding symbolic abstract concepts.

DISCUSSION: Grades 4-6 should build on dramatic skills developed from kindergarten to grade 3. Activities from K-3 can be repeated but instructional examples should become more complex. Playwriting rather than improvising is introduced. Emphasis shifts from creative drama to integrative drama, although aspects of creative drama should still be infused into the activities of the students, on a daily or weekly basis, to keep their imaginations and sensory response active.

Content

An elementary curriculum includes musical drama, creative drama, motivation for improvisation, and integration into subject areas. Each of these is described briefly.

Musical drama. Music helps to release and express inner feelings and responses. It can serve the same purposes in supporting drama. There are many types of activities which can help children develop a dramatic sense and an openness to musical drama including:

Kindergarten—Grade 3

- dramatize action and story songs (from simple to complex)
- dramatize musical stories such as *Peter and the Wolf* by Prokofieff or *Carnival of Animals* by Saint-Saens
- listen to and follow a musical story
- pantomime to music
- use the voice to express various emotions in music
- follow a story with accompanying songs from a score

Grades 4–6

- dramatize ballads and folk songs
- dramatize a scene from a Broadway show, an operetta, an opera.

Table 10 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop ● ability to empathize with social and real situations.	Students will ● role play and create characterizations through monologue.	Motivate students to ● improvise and act out in monologue, home situations, school situations, a phone call, a chance meeting of a friend in a store or street, a historical person at a famous event. The situations can be happy or sad, positive or negative, but usually deal with a problem, decision or difficulty.
● further understanding of plot, characters, theme, etc.	● demonstrate understanding of story, events, plot, conflict, climax and characterization.	● discuss story, events, conflict, and climax following a children's theater performance by adults, or an appropriate film viewed in the classroom.
● ability to create their own plays and skits.	● use their imaginations and resources in creating small plays or playlets.	● create original plays using story, events, plot, conflict and climax, etc. (Grades 4–5) group activity recorded on cassette tape or dictated by students to teacher. (Grade 6) introduce scripts, play-dialogue format; have students, in groups, write a short play, and put it on before the class.

Continued on page 104

Creative drama. Creative drama instruction should begin with large group participation, move into small group and finally end with individual activities. The purposes of creative drama are to develop in students:

- sensory awareness through actual encounters and through sense imagery, visualization, etc.
- ability to concentrate
- ability to use their imagination
- ability to communicate in verbal and nonverbal modes.

Motivation for improvisation. The teacher's role in developing creative dramatic abilities of children is that of establishing a receptive, encouraging environment and in motivating students. Motivations and activities can be spontaneous or planned. The motivations can be simple and develop from a situation already taking place because the dramatic responses come from within the children. Two examples of ways in which students can be motivated to improvise have as their themes Halloween and art reproductions.

Have students take a name related to their Halloween costumes, form into small groups of two to four, and make up an incident in which their characters interact to present to the class.

Have students view a large size art print which includes people

Table 10 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop ● knowledge of other subject areas through dramatic devices.	Students will ● research, create, and perform in pantomimes monologues dialogues and plays.	Motivate students to ● develop a medieval touring company (student actors with a wagon stage that goes from room to room—see page 105). - Research and write a short play of a historical event, use gesture sets and costumes in performances. ● research, write and perform a pantomime, monologue, dialogue and/or play related to - historical event (social studies) - two amoeba splitting apart (science) - poetry reading or recitation (language arts) - a monologue of a butterfly in a cocoon (science) - family life in another country (social studies) - myths and legends (literature, history). ● develop character and emotion through the voice when acting, speaking monologues, to - turn poetry recitations into choric verse groups - change voice for character types, e.g., young, old, feeble, robust, witch, street seller.
● voice and diction for characterization and expressive communication.	● use voice to convey emotive content and characterization.	

either alone or in groups and then have the students volunteer to be the characters in the artwork and plan an interaction. After planning, they should act it out, first getting in the poses as in the painting or other art work. Questions might be asked about the persons depicted in the artwork to help students get ideas.

Integration into subject areas. Drama, integrated into the general curriculum, can make the textbook come alive. Intermediate students can write short plays around historical events, improvising with costumes and props if desired.

The history of the theater can be part of regular social studies classes, helping students learn about other peoples and times. As a result, plays and dramatic activities may develop. Students studying the Middle Ages, for example, could build a small platform on wheels with a frame on one side for scenery that is narrow enough to fit through the classroom door. The class could serve as traveling actors and entertainers, going from room to room and putting on original plays for others.

There are many ways in which drama can be integrated into the curriculum. The curriculum guide should contain suggestions and the school library should have books and materials on theater, drama, actors, playwriting and other aspects of theater for student use. Additional help can be found in the resources listed in Appendix D.

Table 10 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop	Students will	Motivate students to
• a critical sense about theater.	• comment on quality of productions (i.e., performances, directing, scenery, script, etc.) • make recommendations for improvement.	• make complimentary and critical remarks about productions by adult performers after a children's theater production, or other common viewing experience of film, TV, etc., and use appropriate terminology. • make complimentary and critical remarks, with positive suggestions for improvement following student classroom performances.
• an awareness of careers in theater.	• identify and discuss professions and careers related to theater production, films, and television.	• identify favorite actors, actresses in films and television that they have seen in several different roles. • discuss careers with actors/actresses in the schools; how, when, why they decided on theatrical careers, how parents reacted, etc. • identify career names for different jobs students have in putting on a school production, i.e., acting, directing, script, properties, etc.

MIDDLE SCHOOL/JUNIOR HIGH

Early adolescence is an excellent time for developing basic competencies in theater and dramatic arts and a curriculum should be available to all middle school/junior high school students. Since many of these students are experiencing departmentalized instruction for the first time, they are being encouraged to assume greater individual responsibility. Students already should have developed the basic skills and sensitivities of creative drama and be ready to begin developing competencies as observer, actor, director, technician, manager, producer, audience, and/or critic. The committee should approach writing the curriculum with these thoughts in mind.

Acting and directing skills

Pantomime and improvisation are the most essential activities for junior high students of creative drama. Skills acquired earlier are sharpened by additional practice and through conveyance of more complex content. In pantomime, students should demonstrate greater clarity and precision, manipulating objects, portraying character and emotion and conveying complex stories of conflict. In improvisation, students should experience group improvisation to explore problems and to interpret characters and ideas from stories, poems, myths, songs or plays. Vocal control and body movement should be cultivated and refined. There should be opportunities for all students to be performers, observers and reactors to these pantomime and improvisation activities, as they lay the groundwork for future development of their skills as actors, directors, designers, audience and/or critics.

Acting skills should begin to focus on theatrical performances through auditions, scene work and rehearsals on a stage in which scripted, dramatic literature is used. Students should progress from acting out dialogues to performing in scenes with greater numbers of characters, to identifying and discussing dramatic conflict to formulating individual criteria for selecting scenes. Through these experiences as readers, actors, and evaluators, students should begin to learn the prerequisites for auditions. Through rehearsals on a stage, students can be exposed to the basics of rehearsal discipline, the names of stage areas and the notations used to record movement patterns (blocking) for a performance. Students should also be given practice in memorizing scenes or short plays as opposed to improvising dialogues.

Students whose skills as pantomimists, improvisers and actors are being cultivated in junior high school are unconsciously acquiring skills as directors at the same time. The teachers should turn this into a conscious learning experience by giving students practice in decision making about dramatizations and rehearsals, staging and style, and script interpretation.

Acting and directing skills should be enhanced by visits to high school, college and professional theaters and by classroom visitations by professionals in these areas. The curriculum guide should reflect a commitment to developing these skills.

Theater management skills

Middle school/junior high students, as part of their participation in the performance of theatrical productions, should become aware of how many diverse, essential tasks comprise safe, efficient theater management. They should be able to identify these jobs and their functions and should participate in management activities including program design, publicity, ticket sales and ushering.

Play production skills

Play production skills also should be acquired sequentially, from selecting the play to striking the set after the final production. The middle school/junior high school students should be exposed in drama class to the technical elements through which they can learn the various production responsibilities such as scenery, properties, lighting, costuming and makeup. Students should begin to acquire experience in these areas by building scale models or drawing renderings of sets, building simple set pieces, working for production crews and participating in other ways in theatrical productions.

Creation of a knowledgeable audience

Students who have been exposed, both as performers and as audience, to the skills involved in acting, directing, managing and producing theatrical performances will acquire an informed appreciation for such events. Exposure to these skills allows students to identify and refine personal criteria for responding to and evaluating theater. Attendance at high school, college and professional performances will provide additional practice for junior high school audiences and critics. The curriculum guide should suggest ways in which students can be helped to state the criteria which they have developed.

Scope and sequence

The transition from process to performance and professional theater takes place at the middle school/junior high school level. Creative drama and improvisation should continue and reading about the theater, film and television should begin. A scope and sequence for this level appears on page 108. It includes suggested learning outcomes, performance objectives and teaching activities for grades 6 through 8. This is a representative sample of what would be included in a curriculum guide.

Scheduling

In the middle school, the 6th grade drama and theater curriculum can be scheduled as part of the regular classroom work if the classroom is self-contained as in other elementary grades. Otherwise, drama should be incorporated into departmentalized English classes as it is in grades 7 and 8 or taught in separate elective courses. Junior high drama courses can include acting techniques and styles,

stage crafts, set construction, lighting, makeup and costuming. These introductory courses are suitable for students in grades 7 through 9. **Drama clubs and stage crew clubs do not replace solid course work in theater arts.**

Facilities and conditions

When planning the guide, the committee should consider several factors about the available facilities and the conditions within which the program will operate. The program should:

- be available to all students;
- be a regular part of the school curriculum;

Table 11
Drama/Theater Model
Middle School/Junior High School
Grades 6, 7, 8

STATE GOALS: Motivation to Learn
Mastery of Basic Skills
Acquisition of Knowledge
Understanding Society's Values
Competence in Life Skills (career awareness in theater, and understanding of family and work roles as depicted in theatrical productions, films and television)

DRAMA GOALS: To identify career and professional opportunities in theater.
To develop skills in the techniques and crafts of theater and theatrical production.
To prepare all students to be a knowledgeable and appreciative drama/theater audience.
To explore the differences of dramatic production in stage, filmmaking and video.

DISCUSSION: While creative drama and improvisation continue through grades 6, 7 and 8, the transition from process to performance and professional theater takes place at this level. Departmentalization causes barriers for interdisciplinary activities, such as theater, thus interdepartmental planning and cooperation should be described in the curriculum guides for drama and theater. Such suggestions should not, however, limit teachers who are competent and interested in working or teaching their students theater tasks which are identified in the curriculum for subject areas not their own. This level, while continuing to enrich concepts earned earlier, also introduces reading about theater, film and television, through reviews in the journalistic media.

- be balanced between emphasis on process and transition to performance;
- cover a range of topics in theater arts including live performance, film, television, ritual, public spectacle, dance, etc.;
- be taught by well-qualified teachers experienced in theater arts or by persons who are in planned programs to gain such experience;
- provide adequate stage and backstage facilities, lighting, storage, etc.;
- provide adequate supplementary equipment for filmmaking, video, etc.;
- provide a wide range of reference materials on theater arts, related topics, careers, etc.;
- provide a means for learning away from school, theater attendance, festivals, etc., and
- have public and community support and use community resources.

Table 11 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop • analytical sense about theater productions. • skills in acting, play production, theater management. • ability to critique and offer positive suggestions for theater productions.	Students will • review, analyze and select appropriate material, casts, etc. for theatrical production. • will produce limited public performances (school assemblies). • collect newspapers and periodicals and read reviews of film, television and theater productions, to compare reports of the same events.	Motivate students to • read and select short play, or scenes, cast members, improvise settings, and direct performance in class. • work as actors, technicians, stage crew, audience, and critics when producing plays for school assemblies. • read and discuss agreement or disagreement with film, television and theater reviewers after seeing the same film, television or theatrical production. • read myths, fables and stories, select appropriate piece and adapt part, or all, into a student performance. • continue activities from grades 4-6 but with increasingly sophisticated procedures. • review film, television and plays (including student assemblies) for the school paper. • watch a series of similar types of dramas on television (i.e., soap opera, situation comedies, crime films, etc.) and discuss the formula used for plotting, character types, acting styles, etc. • interview professionals in the theater, at artists-in-the-schools performances, children's theater, local community productions for reports, or school paper. • read biographies and autobiographies of theater people, actors, actresses, directors, film editors, costume designers, set designers, etc.
• ability to analyze and compare plot, themes, character, setting, etc. according to different dramatic forms. • interest in learning about careers in theater and related areas.	• will view different types of dramatic form (situation comedy, drama, soap opera, etc.) on television and discuss common features and differences. • inquire into and research careers in the theater	

SENIOR HIGH

Curriculum planners for high school theater arts need to consider the characteristics of late adolescents. Senior high students are

- capable of perceiving relationships between people and groups of people;
- capable of learning about their own feelings regarding social mores;
- aware of society's impact upon them;
- preparing to make life decisions, and
- developing the ability to project future trends in society and an individual's impact on those settings.

Thus, all students can learn through improvisational work, literary analysis of all types of dramatic literature, scene study aimed at production, formal full-length productions, and workshops, performances, and festivals of colleges, professional theaters and the Connecticut Drama Association.

Improvisational work at the senior high school level should be the foundation for all other types of learning about drama and theater. It may be necessary to review basic improvisational exercises or to teach these basics to students who have had no previous exposure to them, but improvisation should not be neglected even for students who already have skills. They still need improvisational exercises which require greater sophistication and refinement. All other skills of self-expression and performance logically flow from the genuine responses elicited through improvisation. Therefore, this should be reflected in the curriculum guide.

Basic competencies

While improvisation is fundamental, there are other skills which should be explicitly cultivated and improved:

- sensory and emotional awareness
- recall and performance
- use of rhythm and movement to express complex characterization, abstract qualities and the unity of ensemble playing
- use of oral communication skills such as articulation, variety and timing

Competencies need to be developed in acting, directing and stage crafts, and management. The curriculum should reflect the means to attain these competencies.

Acting. Students should read and study texts on acting theory and techniques such as Charles McGaw's *Acting is Believing*.²⁸ Acting training which is to culminate in theater production probably should be an elective course which allows for depth rather than part of an introductory drama course. Students in an acting course should explore the components of the formal production: characterization, conflict, motivation and setting.

Directing. Students of directing are ready at the high school level to assume the responsibility of directing scenes or short plays. Student directors should

receive practice in patterning auditory and visual production components, managing production elements and resources and interpreting the unwritten "sub-text" of the play. As assistant directors to the teacher, students should receive training in play selection, casting and polishing a production.

Stage crafts and management. Stage craft skills should be introduced in an initial drama course and be refined in advanced technical theater courses culminating with productions. Drama students should make and operate simple lighting and sound instruments, experiment with creating makeup and costume effects and lay out set design principles. Theater students should refine these skills by applying them to performances, studying stylistic periods and acquiring a working knowledge of basic technical terminology. High school theater students also are capable of assuming all management responsibilities with teacher instruction and supervision.

Academic study of drama and theater

Although the academic study of theater art can be part of either a theater or an English course, the same cognitive and affective skills should be cultivated in both. Such skills include literary analysis, study and analysis of dramatic theory, aesthetics, theater history and the social and cultural roles of the theater. Students taking either course should develop further discriminatory powers which lead to finer audience response and to better productions.

Scope and sequence

A suggested scope and sequence for a comprehensive program at the senior high school level can be found on page 112. This contains samples of suggested learning outcomes for students in advanced theater production and examples of teaching activities through which the learning can be achieved. The sample, however, does not in any way constitute a full program such as a committee would design for a district.

Scheduling and organization

Elective drama courses should be provided to meet the needs of all students in grades 9 through 12, including the special needs of those more involved in theater and the gifted and talented who may be planning theater careers. A senior course combining a modified academic study of theater art and a modified production program would be one way to meet the needs of college-bound students who are unable to schedule electives earlier.

A theater department which has adequate staff and facilities could teach courses similar to Hamden High School's program (see box, page 112) with regular credits. Courses in spoken theater and theater literature should also receive English credits and filmmaking courses should be acceptable for art credits.

**Courses for Credits
Hamden High School**

Full-Year

Acting
Intermediate
Advanced I, II, III
Directing and Design
Filmmaking
Advanced Filmmaking
Stage Craft
Introductory
Advanced

Semester

Acting, Introduction to
Children's Theater
*Comparative Aesthetics
Contemporary American Drama

*Not offered at Hamden.

All courses meet five days a week. In a children's theater course, high school acting students put on plays for children in elementary schools and other locations. In a course in comparative aesthetics, students may study filmed or televised plays or operas which have been made from stage productions, novels or short stories, to analyze the changes necessary to adapt from one art form to another.

Table 12
Drama/Theater Model
Senior High School
Grades 9-12

STATE GOALS: Acquisition of Knowledge
Competence in Life Skills
Understanding Society's Values

DRAMA GOALS: To develop skills in the techniques and crafts of theater and theatrical production.
To become familiar and understand some of the great roles, characters and plays in the history of theater and styles of theater in other cultures and societies.
To prepare students for being a knowledgeable and appreciative theater/drama audience.

Learning Outcomes	Performance Objectives	Teaching Activities
Students will develop ● skills in performance and production voice and diction, body control in character portrayal interpreting subject, patterning, audition and visual stimuli, resource and production management relating color line, mass, etc. to theater interpreting design to stage construction and operating theatrical equipment applying business skills.	Students will ● act in plays and dramatic productions. ● direct plays and dramatic productions. ● design sets and practice stage crafts. ● theater management read, write, talk about theater, watch performances on stage, film and television.	Motivate students to ● participate in poetry reading and choral verse programs, give monologues and pantomimes, develop characterizations, and memorize notes and scripts. ● read and select plays, interpret subtext, hold auditions, cast parts, etc. ● design scenery, stage decoration, lighting and/or costumes, etc. ● do stage carpentry, scene painting, costume construction, makeup, and/or properties control. ● handle budgeting, purchasing, the inventory, storing, the printing of programs, publicity, sales, and/or ushering.

Facilities and materials

The curriculum committee also should consider the facilities and elements that are necessary for an effective program. These include:

- courses taught by teachers qualified and experienced in theater arts or in the process of gaining such qualifications and experience;
- instructional time and scheduling carefully planned to meet needs of student enrollment;
- adequate stage, performance and stage technical facilities;
- adequate rehearsal, stage construction and scenery painting space (scene dock), property storage, costume storage, lighting panels, etc., with safety precautions;
- adequate theatrical production equipment: stage draperies, stage lighting panels and equipment, basic hand power tools for scenery construction, props and basic stage hardware;
- provision for learning away from school (theater attendance and participation in theater arts festivals);
- wide range of specialized books, periodicals and audiovisual materials on theater arts, and
- public and community support, allowing for use of community resources.

Table 12 (continued)

DISCUSSION: The professional aspects of acting, directing, stage crafts, management technicians receive emphasis in the high school drama/theater curriculum, but improvisation should be maintained as a foundation to the program. The introduction of theater literature can also be established in the curriculum at this time.

Learning Outcomes	Performance Objectives	Teaching Activities
Students will learn about ● the role of theater in society and understand its humanistic aspects.	Students will ● research and prepare reports on job and career opportunities in theater, film, and television. ● read, view, discuss and interpret literature and visual aids about the social, historical and aesthetic aspects of theater and drama.	Instruct students through ● academic study of theater, literary analysis (aesthetic and dramatic theory, interpersonal relationships), theater history, design theory, technical terminology, social and cultural roles of theater, and dramatic criticisms.
● theatrical careers.		Motivate students to ● explore career opportunities related to their specific stage activity. ● see suggestions for theater careers on page 8. ● investigate locations and type of advanced education necessary and available.

Summary

Drama/theater, especially creative drama and improvisation, has great potential for making learning come alive and, through the active participation of the teacher, drama makes teaching lively. Since the basic requirement is an active imagination, the cost of implementation, once the methods and techniques are learned, is minimal.

Some sociologists suggest that this is a nation of passive observers watching television, films, theater and sports events. Drama/theater can turn students from passive to active observers with a knowledgeable critical sense about such entertainment and an enriched appreciation of theater. Some may become active participants in theater performance and production, either as professionals or as members of community and regional theater groups.

A planned, ongoing and systematic drama/theater curriculum is organized sequentially. It introduces creative drama and uses improvisational theater techniques in the primary and intermediate grades. The middle school/junior high program becomes more structured and performance-oriented including some theater history and appreciation for consumer audiences. The senior high program consists of full-credit introductory and advanced course electives in all aspects of theater production, history, appreciation, familiarity with stage literature and career opportunities. The curriculum guide represents the committee's efforts to develop this program to meet local district needs.

Part V

Music

Introduction to Music Education 12

Writing a music curriculum may be compared to composing music. Just as the composer must make preliminary choices among the bewildering possibilities for combining sounds with forms, media, tonal systems or through elements of chance to create a musical composition, so the curriculum writer must make choices from the gamut of possible musical experiences that might comprise a music education program.

Formulating a philosophy

Music may be considered one of the self-evident values in the heritage of civilization because no culture has existed without some form of musical expression. The aesthetic needs of society have been amply documented in the writings of psychologists and anthropologists and in the abundance of musical works which reflect human character. Music, together with all the arts, shares a fundamental place in the educated mind; it is recognized as essential to the educational process.

A critical task faced by the committee charged with writing a music curriculum is to develop a philosophy of music education which can be used to establish reasons for instruction and to facilitate program development consistent with the overall educational philosophy of the community. This statement of philosophy should be followed by:

- a statement of local educational goals;
- a statement of goals for the music program;
- a clear curricular design outlining the major parts of the music program;
- a listing of subtopics or categories for each major part of the program, and
- a statement of student outcomes for each subtopic.

Goal setting

The statewide goals for education provide a framework for goal-setting in music as in all other subjects. Music programming has had the longstanding support of the State Board of Education and the Commissioner of Education who has stated:

Recognizing the significance of artistic endeavor and acknowledging the human needs served through music in all cultures and times, teachers and administrators are urged to reaffirm their dedication to the total education of the individual by continuing support of the arts and music in the basic curriculum for all of the children in the state.²⁹

The State Department of Education's Music Education Advisory Committee has developed a set of goals for music education which may be useful to district curriculum planners.³⁰

Connecticut Music Education Goals

To conduct programs and activities that build a vital musical culture and an enlightened musical public.

To develop comprehensive music programs in all schools reaching all students.

To develop opportunity for specialized vocal or instrumental performance skills of high quality in all schools.

To involve persons of all ages in learning music.

To support the most effective techniques and resources in music instruction.

Members of this advisory committee also have suggested that it is essential that the music staff be involved in the preparation or revision of music curricula in any school district. They also suggest as criteria for curriculum development a program which provides not only for career awareness and exploration but also for student experiences at all levels in:³¹

- performing music (playing, singing)
- organizing music (creating, composing)
- describing music (information about music)
- value clarification in music (appreciating, judging)

Although goals may be written specifically for the district, the committee should consider using those developed by other groups if applicable. For example, the Music Educators National Conference lists the following musical goals which describe a person with a general education in music as one who:³²

- is able to make music alone and with others;
- is able to improvise and create music;
- is able to use the vocabulary and notation of music;
- is able to respond to music aesthetically, intellectually, and emotionally;
- is acquainted with a wide variety of music, including diverse musical styles and genres;
- is familiar with the role music has played and continues to play in society, and
- is able to make aesthetic judgments based on critical listening and analysis.

The Music Educators National Conference also has developed *Recommended Guidelines for the Development of a Quality Music Education Program*.³³ Curriculum writers should find useful the additional goals which it contains. These are stated in terms of pupil behaviors and are listed in these categories: listening, singing, instrumental, music symbols, structure, historical development, relationships with other arts, using music in society, self-expression and continuing experiences.

Other goals which can be used by the curriculum committee are those developed by the National Assessment of Educational Progress in 1971 and 1978. The major goal categories of 1978 are:

- value music as an important realm of human experience;
- perform music;
- create music;
- identify the elements and expressive controls of music, and
- identify and classify music historically and culturally.

For each goal, there are listings of subgoals and objectives.³⁴

The Connecticut Assessment of Educational Progress (CAEP) made its first assessment of art and music in 1980-82. Analysis of the results which have implications for music curricula can be obtained from the Connecticut State Department of Education.

Music in the total curriculum

The ties between music and the other arts, and between music and the subjects in the general education curriculum are strong. Classroom music, since its beginnings in the Boston common schools of the mid-nineteenth century, has evidenced a steady expansion evolving toward an eclectic model of "all musics of all times." The ever-widening experiences of the music classroom have gone far beyond the singing and playing model of earlier times. Today, music plays an integral role in the school's overall curriculum. Not only is music necessary to dance and to many theater productions, but music also is used as a means to learning in many other areas including mathematics, language arts, science, social studies and foreign language instruction. It is recognized as an efficient learning tool for children with learning disabilities and a way in which physically handicapped children can participate on an equal basis with other children.

In the comprehensive arts. Two examples of the role music plays in the arts are seen in theater and in dance. School theatrical presentations for the public often include music. Many are sponsored by music departments.

Elementary music programs involve classroom dramatics including "action" games, interpretation of musical events, dramatization of nursery rhymes, poems or dramatic readings. Elementary productions incorporating music ranging from informal classroom presentations to full-blown theater programs are a staple of the active music program's community outreach. Dramatization is an essential element of the Orff and Kodaly approaches to learning music (see pages 124 and 125) and usually is inseparable from the musical elements. Many musical activities involve dance, lighting and media. Concerts at the elementary level often include

cal elements. At all levels students take field trips which involve theater experiences. The study of ballet, opera and literary components of many musical works require students to consider theatrical elements. Music and theater are important instructional partners.

Elementary music classes use movement as a basic instructional element. Students often study popular and traditional dances as part of their world music or history experiences. Electronic composition classes often include interpretative dance, as do many concerts and other musical productions. Visiting artist musical programs and musical field trips often involve dance. Dance and movement are integral parts of the total music program at all levels.

General education. Music has proved to be a useful modality in assisting both classroom teachers and music specialists to help children learn.³⁵ Social studies and humanities classes develop musical knowledge in order to interpret different cultures. The social, cultural and aesthetic aspects of music are part of social studies, language arts and foreign language instruction.

Developing and implementing a music curriculum that can fulfill both a role in comprehensive arts and a role in general education will require the support of community agencies and resources. Community artists will be needed to augment the efforts of school personnel. Arrangements must be made for field trips, public performances and creative workshops, for the benefit of teachers as well as students. These activities are all part of an arts curriculum with music as one of the cornerstones.

13 Music— A Total Program

A total music program designed for all students will include two major components: (1) the basic music program for everyone and (2) an elective music program for those students who wish to participate. The extent and balance of these components will depend upon local goals and grade-level patterns.

In Connecticut, students from kindergarten through grade 8 usually are required to take part in the basic music program. The customary elements in a basic program are outlined in Table 13, page 121. In most Connecticut districts, the basic K-8 program is taught by certified music specialists, sometimes assisted by elementary classroom teachers.

The elective music program includes vocal, instrumental and classroom programs available to students on a voluntary basis. The vocal and instrumental instruction and the accompanying group performance opportunities in choirs, bands or orchestras usually are available for students in grades 4 through 12.

Courses in the elective music program may be open to all students at a given level, but selected by some, or open only to experienced students, and selected by some. The program also may include special education courses for retarded, gifted, learning disabled or otherwise handicapped students.

The purposes of the elective program are quite different from those of the general curriculum which reaches all students. An outline of the components of an elective music program indicating appropriate offerings for the various grade

Table 13
The Basic Music Program*

Grade Level	Characteristics	Components	Topics	Techniques
Elementary and Middle School/Junior High	Active, participatory, emphasizing making music Broadly based, developing skills, information, concepts and values Developmental, emphasizing child growth and preadolescent Elemental, focusing on basic elements of music Exploratory, experimental, manipulative Varied and comprehensive, encompassing all musics of all times	Activities, clubs Creating Instrument playing Listening Movement Music as a learning mode Music component of arts in general education career education gifted and handicapped programs integrated or correlated arts Music symbols and notation Rhythm Singing Valuing, appreciation	Country, jazz, pop, rock Dramatics Electronic music Forms, styles Keyboard Social instruments guitar recorder World music	Creative music process Dalcroze Kodaly Laban Manhattanville Orff Suzuki
Senior High	Elective Informative Less active, more theoretical than elementary/junior high	Appreciation, history Beginning electronic Chorus Dance General music Informal programs, clubs Integrated, correlated studies arts humanities American studies Musical productions Social instruments guitar keyboard recorder	American music Folk and social instruments General ensembles Jazz and popular World music	Community artists Cocurricula activities Correlated arts Integrated studies Library, media services

*Includes programs appropriate for gifted and handicapped

levels appears in Table 14, page 122. The elective component of the music curriculum varies widely from district to district depending upon the talents and resources available, but some electives must be offered for a district to claim a total music program.

The most extensive elective music program usually is found in the secondary school.

Music in comprehensive arts

The three-pronged approach to comprehensive arts—the separate arts as specific disciplines, arts related to each other, and the arts in general education—applies equally to music. In a comprehensive arts program, K–12, music is learned as a separate subject; it is learned in relation to other arts such as theater and dance; and it plays an integral or a supporting role in general education. Subjects in which music may be used as a learning mode or as a correlated learning activity are

career education	mathematics
home economics	physical education
industrial arts	science
language arts	social studies, including
languages	humanities and history

One accepted way to organize music education is to focus on the general

Table 14
The Elective Music Program*

Grade Level	General	Vocal	Instrumental
Elementary (4–6)	Elective or selective activities	Barbershop Chorus boys' girls' mixed Dramatic productions Ensembles, small Solos	Band Dramatic productions Ensembles, small Group instruction, small Guitar Keyboard Lessons Orchestra Recorder Solos String orchestra Suzuki strings
Middle School/ Junior High	Aesthetics Appreciation Correlated studies Electronic music Humanities Musical theater Theory	Barbershop Chorus boys' girls' mixed Dramatic productions Ensembles, small Madrigals Solos	Band concert marching stage Dramatic productions Ensembles, small Group instruction, small Guitar Keyboard

goals and the student objectives to be achieved in specific behavioral terms. Above all, the curriculum should be systematic and according to a plan which is well based in philosophy and theory. Each district should develop a format which is appropriate for local needs. The following design provides one example of how a curriculum committee might structure its priorities in music.³⁶

Goals. Two major goals of music education are the development in students of general musicianship and a vocabulary of aural experiences. The "vocabulary of aural experiences" indicates the internalization of the general musicianship as opposed to the mastery of mechanical skills, simple valuing, or storing of verbal information.

Behavior. All musical learnings may be described in cognitive, affective, and psychomotor terms. Knowledge is grouped into useful categories of courses and levels of interest. Skills can be identified and defined for study. Students will actually make music (perform); create music (compose); appreciate (listen to music, learning value systems, make comparisons or discriminate) or know (be informed about music) in a cognitive sense apart from the performance, creating or valuing experience. In short, the student either performs, knows, creates or appreciates music.

The goals can be achieved in varying degrees in all learning experiences of which music plays a part, whether it is as a partner with other arts activities or a component in a general education course. The goal of general musicianship

Table 14 (continued)

Grade Level	General	Vocal	Instrumental
Middle School/ Junior High (continued)			Lessons Orchestra Orchestra, string Pep/pop ensembles Recorder Solos
Senior High	Advanced placement Aesthetics American studies Appreciation Correlated studies Electronic music History Humanities Musical theater Theory World studies	Barbershop Chorus men's women's mixed Dramatic productions Ensembles, small Jazz singers Madrigals Solos Voice class	Band concert marching stage Dramatic productions Ensembles pep, rock string wind Guitar Keyboard Lessons Orchestra Recorder

*Includes programs appropriate for gifted and handicapped

would include the music of all times and places, but it is useful in setting student performance objectives to divide the topics into subcategories, e.g., popular music, folk music, etc., and into the elements of all of them, such as melody, rhythm, and harmony.

Activities, objectives. Student objectives for the goal of general musicianship, therefore, might read as follows:

The student will perform (know, create)

- the folk, popular and art music of the world cultures;
- the folk, popular and art music of Western cultures;
- contemporary music, and
- elements of all music: form, harmony, melody, rhythm, texture, tone color.

Influences on curriculum

Curriculum writers must take into account the environment or framework within which the learning will take place. The school settings and conditions within which the student learning objectives in music must be achieved can be grouped by courses, specialties, skills, and methods and techniques (see Table 15, page 125).

Commitments of teachers to certain materials and methods also may have an effect on curriculum. There have been a number of significant international influences on music education, especially in the elementary grades. The works of Carl Orff in Germany, Zoltan Kodaly in Hungary, Emile Jaques-Dalcroze in Switzerland and Shinichi Suzuki in Japan have greatly affected American instructional strategies. Curriculum writers should consider the work of these men and the extent to which teachers may use these techniques when developing a basic music education program.

Carl Orff. Orff believed that music education should develop each child's ability to create and improvise music as a natural outgrowth of experiences in speaking, moving, singing, dancing and playing. In his *Music for Children*, Orff says:

Just as humus in nature makes growth possible, so elementary music gives to the child powers that cannot otherwise come to fruition It is at the primary school age that the imagination must be stimulated; and opportunities for emotional development, which contain experience of the ability to feel, and the power to control the expression of that feeling, must also be provided. Everything that a child of this age experiences, everything in him that has been awakened and nurtured is a determining factor for the rest of his life. Much can be destroyed at this age that can never be regained, much can remain underdeveloped that can never be reclaimed.³⁷

Orff suggests that children should discover music for themselves beginning at a simple, almost primitive level. Gradually, the child is led from natural speech rhythm to rhythmic activities, to melodies and ostinati growing out of rhythm

patterns, to simple harmony. Children reproduce spoken or recited rhythmic formulas, nursery rhymes, nonsense speech, children's names and similar material by stamping, patting or clapping and by playing rhythmic and melodic instruments.

As the children sing, play instruments, move, clap, pat and stamp in groups, learning opportunities develop that far exceed those possible through notated musical procedures. If curriculum developers choose to incorporate these techniques into the basic music program, however, they must insure that teachers have in-service training on how to use them and that there are materials available. Connecticut's chapter of the American Orff Schulwerk Association holds annual workshops in cooperation with the State Department of Education.

Zoltan Kodaly. The educational approach of Zoltan Kodaly has gained recognition in American schools for its success in developing singing and reading skills and sensitive musicianship.

Only where it is based on singing does a musical culture develop . . . The human voice, the finest of all instruments, free and accessible to everyone, can become the fertile soil for a general music culture.³⁸

The Kodaly "choral method" is a school series representing work completed between 1941 and 1967 and implemented in the Hungarian schools. As with Orff, Kodaly's approach owes a primary debt to Dalcroze and is based on the same pentatonic, childhood play observations, English sol-fa syllables and modified Curwen voice training and hand signals.

Kodaly presents a superb system and concept for developing sight-singing in children but incorporating these techniques into the curriculum may call for some extra staff development. The Kodaly Institute of the University of Hartford is an excellent resource.

Table 15
The Learning Environment

Courses	Specialties	Skills	Methods and Techniques
Appreciation	Band	Analyzing	Composing
Composition	Chorus	Composing	Computer
Electronic music	Dance	Comprehending	Kodaly
General music	Ensemble	Listening	Media use
History	Orchestra	Moving	Movement
Humanities	Theater	Performing	Orff
Theory		Reading	Playing, singing
		Recognizing	Programming
		Reshaping	Reading

Emile Jaques-Dalcroze. Orff and Kodaly techniques are based on the Dalcroze approach, which is also child-centered. The advantages of the three techniques, in fact, often merge into an Orff/Kodaly/Dalcroze approach to music education that is

- child-centered, childlike, and devoted to child growth
- populist, serving all children
- global and cyclical, enabling all children to progress at their own pace
- multifaceted, musically diverse and musically sensitizing
- oriented to physical development and movement
- success-oriented, developing positive self-concepts
- appropriate for comprehensive arts programs and classroom integration

In addition, the approach provides multiple learning modes for students and techniques for all teachers, and deals with the whole child rather than skills only.

Shinichi Suzuki. The Suzuki approach has become synonymous with learning the violin at very early ages, but its emphasis on individual instruction and parent involvement has inhibited widespread application of these techniques in school group instruction. Successful adaptations and modifications enabling group application of the Suzuki principles exist and should be considered by curriculum developers for the string instrument program. Notable success has been achieved when school districts have employed qualified practitioners and made scheduling possible.

The Suzuki techniques also are child-centered and emphasize sound-consciousness before use of symbols, but they stress rote rather than creatively oriented procedures. The activities are highly structured rather than free or improvisational. Goals stress the traditional development of performance skills on string instruments.

In Suzuki's words:

Education begins from the day of birth. We learn from nature that a plant which is damaged or stunted during the sapling stage does not have a promising future. Therefore, we must learn more about the conditions in which early human growth takes place.

Though still in an experimental stage, talent education has realized that all children in the world show their splendid capacities by speaking and understanding their mother language, thus displaying the original power of the human mind. Is it not probable that this mother language method holds the key to human development?³⁹

Specialized Suzuki materials are now available in revised American editions but special training in their use is necessary.

Other influences and other variables, such as time and materials, will receive different emphases within each curriculum and each school district. All will affect the scope of the curriculum and the sequence of activities. Before the techniques

of Orff, Kodaly, Dalcroze, Suzuki or other approaches are adopted by a particular district, the curriculum committee should consider local needs, staffing, and resources.

Staffing and time allocations

Adequate music instruction is difficult to maintain when the ratio of the general student population to music specialists exceeds 400 pupils per teacher. The 1981 Music Education Advisory Committee recommended that there should be at least one music teacher for every 400 pupils.⁴⁰

The State Department of Education also has recommended minimum time allotments for music instruction.⁴¹ (See *A Guide to Curriculum Development: Purposes, Practices and Procedures.*) The recommended time allotments for music are printed below.

Time Recommendations		
Grades	Minutes Per Week	Periods Per Week
1- 6	60 to 100	
(6) 7- 8		3
9-12		5

Summary

The music education curriculum committee should develop both a basic program for all students and an elective program for those who wish more extensive work in music. The various materials and methods, as well as the time and teaching talent available, and the ways in which all of these factors influence implementation of the curriculum, are important considerations in planning. The total program should be organized to meet local needs and should be consistent with local philosophy and goals for this component of the total arts program.

14 Music for All Students

A program that promises music education for all students, kindergarten through grade 12, will include both required courses and electives. This chapter discusses the components of basic programs for the elementary grades and for middle school/junior high school, and the composition of an elective music program for grades 4 through 12. Suggested musical competencies are given for K-3, for the middle school, and for grades 8-12. Some criteria are also provided for assessing the adequacy of a senior high school elective program.

ELEMENTARY

Basic general music required of all elementary students is the core of the music program; it reaches everyone regardless of musical aptitude or background. It provides a basis for a well-rounded educational experience and should be given a high priority within the total music curriculum offerings.

The differences between the core music program for all students and the instrumental or choral elective programs selected by students are important. A core program—commonly called “general music,” “classroom music” or “basic music”—is usually required for all students in kindergarten through 8th grade in Connecticut public schools. Elective offerings which require no previous musical experience and which are open to middle school/junior high and senior high school students are also considered to be within the basic program.

The basic elementary program is characteristically diverse, dealing with the whole of musical experience from the elemental to the complex. It concentrates on developing musical knowledge, skills and appreciation in each individual.

An underlying principle of this program is that all musical activity should be directed toward musical insight. At its best, musical awareness permeates daily activities through reading music, experimentation, creative discovery, manipulation of materials and formal music performance. The lessons are aimed toward perception, although occasional segments may require topical emphasis. Each facet of the elementary program is best taught in context, integrated into the whole of the children's musical and artistic world.

Basic program components

Developing a program to meet the musical needs of the total student population is not easy. The following interrelated components are suggested as part of the basic program (see Figure 2): creating, instruments, listening, movement/dramatics, rhythm, singing, symbols and notation, valuing and appreciating. The components are discussed in some detail in this section and the related musical competencies to be achieved by children in kindergarten through grade 3 are listed in Table 16, pages 129–132.

Table 16
Musical Competencies
K–3

Creating	The student will create • simple compositions with voice or instrumental phrases • short, rhythmic, vocal or instrumental phrases • simple rhythmic chants, ostinati or descants • original movement in response to music The student will choose • appropriate instruments for accompaniments • appropriate environmental sounds for a composition • appropriate environmental sound effects for a story or poem The student will improvise • rhythmic accompaniments • melodically over rhythmic pattern The student will • answer short, rhythmic, vocal or instrumental phrases • make up verses to known songs • plan contrasts in dynamics, tempo, timbre, rhythm • dramatize and interpret in response to music and text	Instruments	The student will • listen to diverse instrumental music • recognize change of musical timbre • play simple melodies by ear, by rote, or by notation • participate in playing two-chord progressions on bells, piano, auto-harp or other instrument • name instruments from pictures at sight The student will identify • high-low, loud-soft, etc. when played on different instruments • instrument families by sound • individual instruments by sound
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Continued on page 130

Competencies, best expressed as a continuum through which each child works to achieve given levels, can be used to generate appropriate classroom activities. Curriculum developers should structure competency statements to designate the performance level expected of each student; each class group; portion (percentage) of class; students reaching the competency at given grade levels or at other points, and students reaching the competency at their own rates.

A catalog of musical competencies from national sources, grouped by elementary grade levels and organized according to the eight program components, is available on request from the State Department of Education.

The Music Education Advisory Committee of the Connecticut State Department of Education also has developed elementary musical competencies to assist

Table 16 (continued)

Listening

The student will differentiate

- loud from soft
- fast from slow
- short from long
- musical timbres
- sound from silence
- high from low
- the concepts of high-low and loud-soft

The student will identify

- higher, lower and the same
- repetition and contrast
- when melodies move up, down, or stay the same
- common musical instruments by sound
- small musical forms
- simple variants in music composition

The student will demonstrate

- awareness of the diverse forms of music (opera, folk, symphony, jazz, etc.)
- perception of melodic phrasing
- awareness with appropriate response to mood of music

The student will

- echo simple rhythm patterns
- recognize chord changes in two-chord songs
- listen to repertoire of traditional American folk and patriotic music
- answer questions about mood, instruments, voices, repetition, contrast, double/triple etc.

Movement

The student will demonstrate

- through movement an awareness of
- high-low contrast
- loud-soft contrast
- even-uneven rhythmic contrast
- tempo change
- musical phrases

The student will demonstrate through movement

- the contour of simple melodies
- simple rhythm patterns

The student will

- respond to music with appropriate body movement
- express appropriate musical mood through movement
- perform singing games and dances
- interpret and dramatize text of songs

local school districts in developing curricula.⁴² The competencies listed in Table 16 are reasonable expectations for students who have completed 3rd grade provided that staffing, instructional time and materials have met median state levels.

Creating. No facet of the music program offers more opportunity for elementary children than the development of creativity. Performance-oriented programs focus on the importance of student involvement in making music. The next step is to involve students in creating music. Through the creative process children gain a better understanding of the basic concepts of rhythm, melody, harmony and form, and the relationships among these elements.

Pageants and dramatic music can intensify class experiences. Movement and rhythmic experiences can be combined with improvisation, using instruments and

Table 16 (continued)

Music Symbols and Notations	The student will read • musical symbols other than traditional notation • a traditional musical line mentally while hearing the music utilizing the above symbols • five-pitch melodies on an instrument The student will write or symbolize • rhythm patterns from dictation utilizing quarter notes, rests, and eighths in pairs • melodic dictation using two- or three-pitch patterns The student will identify from notation • skips, steps, or repeated notes • similar or different phrases	The student will indicate by the use of contour lines • melodic shape from notation • melodic shape upon hearing The student will demonstrate understanding of music symbols and notation by performing music • on musical staff • with bar lines • with double bar • with repeat signs • with crescendo and diminuendo signs • with treble clef sign • including 2/4, 3/4, and 4/4 time signatures; quarter notes, quarter rests, half notes and pairs of eighth notes The student will • identify music symbols by name • recognize "p" as meaning soft and "f" as meaning loud • locate letter names in treble staff • given location of do aurally, sing a melody from notation using two or three syllables
Rhythm	The student will demonstrate • perception of two-, three- and four-unit meters • awareness of tempo change The student will maintain • a steady pulse in performance • rhythmic ostinati with melody	The student will • echo combinations of quarters, eighths, dotted eighth and sixteenth patterns in two measures of 4/4 and 3/4 patterns • respond to rhythmic patterns • participate in rhythmic activity while singing.

Orff, Kodaly or other classroom procedures. Suggestions for elementary creative activities include:

- movement exploration using freedom and discovery;
- manipulation of common objects to shape sound;
- creative improvisation of Orff and rhythm instruments;
- orchestrating mood, dramatic scenes, and stories with improvisation on instruments and found objects;
- responding, through movement, instruments, dramatics, vocal sounds or in other ways, to elements of musical dynamics, phrase structures, returning themes, repeats, climaxes, concepts of loud-soft, etc.;
- individual or group composition of original songs about classroom activities, and
- manipulation of verbal, aural, visual, body, vocal and instrumental material.

Table 16 (continued)

Singing	The student will sing ● matching pitches in vocal range ● matching patterns in vocal range ● simple songs by rote ● simple songs with good tone quality ● simple songs with clear diction ● with accurate rhythm ● with appropriate dynamics ● with a group, accurately ● alone, accurately ● with appropriate mood and interpretation expressive of a variety of musical styles ● showing awareness of musical phrases	● pentatonic, major, minor or other modal songs ● with a variety of instruments ● unaccompanied ● with harmonic accompaniment ● a repertoire of traditional American folk and patriotic songs ● a repertoire of varied popular, folk, ethnic and world vocal music ● simple ostinati, drones, chants, etc. with another instrument or vocal part ● rounds accurately ● partner songs ● simple descants with another instrument or vocal part
Valuing/ Appreciating	The student will ● focus attention on music for long periods ● participate eagerly ● verbalize a positive attitude toward music ● seek out musical experiences	● listen attentively and respectfully during public performances ● discuss values placed on musical experiences ● be willing to participate individually or in a group ● be willing to lead music activities

For more detailed information, see *Creativity in Music Education* and *The Connecticut Project for Creativity in Music Education*, available on request from the Connecticut State Department of Education.⁴³

Instruments. The instrumental component of the basic music program uses a wide variety of classroom instruments. Instruments with valuable learning potential include:

autoharp	Orff instruments
chimes	pipes
class piano	recorder
fifes	rhythm instruments
guitar	song flute, tonette
harmonica	tone bells
melodica	xylophone

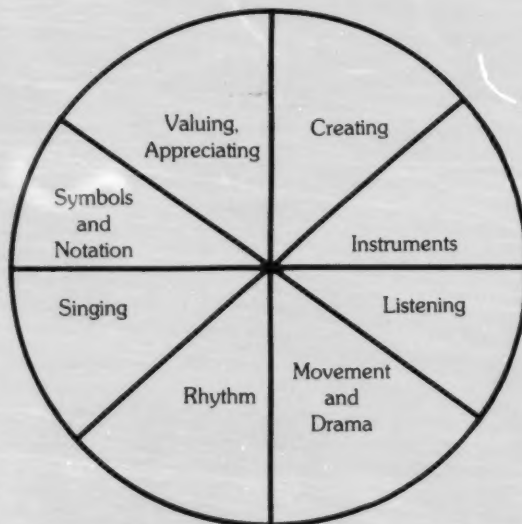


Figure 2
Components of a Basic Music
Program—Elementary

As learning tools, these instruments serve quite varied functions, far beyond simple instrumental experience. Their purposes include:

- aid in teaching music reading
- aid to the vocally inept
- harmonic improvisation, composition, rhythmic experience, and acoustics
- introduction to orchestral instruction
- teaching simple musical information
- teaching theory through keyboard visualization

The Orff instruments particularly have proved of enormous value when used according to the principles of Orff, Dalcroze and Kodaly.

Listening. One of the major roles of the elementary music program is the expansion of children's aural perceptions so that they can experience the tonal relationships of music. Listening is one of the most obvious aspects of music, but developing listening discrimination is not automatic. The listening process requires active, attentive interest if the musical experience is to be perceived and absorbed by the learner. Structuring lessons to gain the interest and continuing attention of listeners need not be complex, but devices must be found which engage the students' interest in the music's texture. The specific device will vary depending on the lesson's objective; the fundamental purpose of all music lessons is to follow the sound. Activities which can help to focus the students' attention on specific elements of the music's texture include:

- | | |
|----------------------------|----------------------------|
| bodily movement to express | searching for instruments |
| music | in music |
| dances | stories about the music |
| drawing to music | use of rhythm instruments, |
| games | free or structured |
| | visual aids |

Developing students' abilities as active listeners, however, is not sufficient. The curriculum must provide for learning through aural experiences some of the subtle relationships, structures and concepts. Only a broad background of listening experiences can develop the necessary sensibilities for perception of complex masterworks.

Movement and dramatics. Musical dramatics, ranging from classroom role playing to public performances, present an unparalleled opportunity to captivate student interest. The well-balanced, comprehensive program uses creative dramatics and musical stage work to achieve its objectives. Public performances by school groups, however, must be used judiciously since their success may cause other objectives of the music program to be slighted.

The use of recreational games and dances in the music program is most effective when the musical aspects are stressed. The traditional use of games and movement in the classroom has been reinforced by the principles of Dalcroze, Laban and others, until today, movement and creative dramatics are characteristic of and totally integrated with musical teaching strategies in most elementary classrooms. The curriculum should reflect this fact.

Symbols and notation. The ability to read music is a basic objective of any comprehensive program. To develop the musical literacy needed to participate in performing groups, students must be able to recognize and manipulate the symbols of musical notation and translate them into musical sound.

Music reading should start at an early age, when it can be developed naturally as children's learning capabilities increase. No longer is the curriculum dominated by drill and sight singing. Today, the Kodaly reading procedures and adaptations of them in symbolic notation, hand signals, syllables, abbreviated staff and simple rhythmic and melodic experiences provide a model for every specialist-taught elementary program. These and other early reading experiences combined with games, movement, instrumental and creative activities are good preparation for more formal music reading in the intermediate grades.

Competency in reading should be integrated into the basic education program at every level. It can result only from careful planning and sufficient instructional time, and must be part of the curriculum structure for both music specialists and classroom teachers.

Rhythm. The comprehensive music program uses the basic nature of rhythm, intrinsic to music learning, to involve children in meaningful music experiences. Facilities must accommodate rhythmic movement.

Although rhythm is only one of the primary music concepts, its symbols and experiences are so important that it deserves special curricular attention. Other concepts such as form, tone color, melody and harmony can be taught through integration in other components of the curriculum. Rhythm demands special attention.

Singing. Originally, singing experiences comprised the total public school experience in music. Even today, singing is a major element in K-8 programs because the voice

- is a readily accessible instrument;
- assures personal involvement;
- is easily evaluated;
- offers a vehicle for direct experience with other cultures;
- builds skills valued in society and by individuals, and
- has a literature which reflects human experiences.

Curriculum developers should still include singing as a basic element of the elementary program but they should structure its use so that singing does not become merely a recreational, seasonal adjunct but rather a vehicle for developing musical skills and insights. The committee should draw from both traditional and contemporary materials in constructing the program.

Although publishers strive to develop elementary music books that reflect the reality of both limited classroom time and musical preparation of classroom teachers, they also try to serve the needs of the music specialist for skill development and reading. These practical compromises result in a diversity which calls for careful selection of textbooks. There is a choice of four series of elementary music texts. The curriculum committee, however, will probably choose from more than

one series rather than relying on a single set of texts. A variety of supplemental materials can be used for enrichment and to cover particular topics.

Valuing and appreciating. The real goal of music educators is students who appreciate, enjoy and value musical experiences and demonstrate this by their affective responses to music.

Although affective learning is difficult to document, it can be evaluated in a number of ways. Teachers should be encouraged to schedule activities through which students will have opportunities to appreciate and enjoy music, and to express their feelings about it.

A sample curriculum

Examples of competency-based music curriculum statements appear in Table 17. It includes learner outcomes and performance objectives for students completing grade 3, and sample teaching activities through which these objectives may be attained. Many of the components of a comprehensive music program have been incorporated into the activities. Teaching strategies, however, are left to the instructor's choice.

Table 17
A Competency-Based Music Curriculum
Sample

STATE GOALS: Mastery of Basic Skills
Acquisition of Knowledge

MUSIC GOALS: Mastery of Musical Skills
Acquisition of Musical Knowledge

Learning Outcomes	Performance Objectives	Teaching Activities
The student will • create music	The student will • answer short rhythmic vocal or instrumental phrases	Ask student(s) to • improvise short answering phrases against class ostinati, vocal or instrumental • answer instrumental ensemble phrases performed by class in ongoing rhythm • answer antecedent phrase with words sung by teacher
• experience instrumental music	• identify instrument families and individual instruments	• play game with instrument pictures • identify instruments and families of instruments from recordings live performances performances behind a screen film presentation

MIDDLE SCHOOL/JUNIOR HIGH SCHOOL

Changing organizational patterns for grades 5 through 9 have had a direct effect on music programs. While the coupling of elementary and junior high school practices in a middle school is designed to result in new programs which retain the values of both levels, in reality one or the other may dominate.

The middle school often exhibits a tendency toward specialization, bringing junior high school general music practices into the 6th—and even into the 5th—grade. This can result in specialists teaching general music classes at these lower grade levels. It is recommended that the classes meet for three periods per week. If this represents additional instructional time for these grades, an increase in staff may be required.

Problems can develop also with facilities, if middle school classes are forced to use elementary classrooms which are inadequate for specialized classes such as band, orchestra and chorus. Junior high and new middle school facilities provide significant advantages for the program at all levels with their music rehearsal rooms, adequate stage, practice rooms and service facilities.

Table 17 (continued)

LEVEL: At the completion of grade 3, the student will achieve the basic competencies in creating, instruments, listening, movement and dramatics, music symbols and notation, rhythm, singing, and valuing.

Learning Outcomes	Performance Objectives	Teaching Activities
The student will ● listen with perception to a variety of music	The student will ● differentiate high from low in music	Ask student(s) to ● identify high and low from performance by recording, peers or teacher ● perform high and low on classroom instruments ● illustrate high and low in musical anecdote, story or metaphor ● demonstrate groupings of high and low instruments ● differentiate high and low from loud and soft by examples
● move to music	● express appropriate musical mood through movement	● play part in music and movement by dramatizing nursery rhyme or story ● move appropriately, as judged by class, to differing music ● create classroom dances appropriate to musical setting, play or story

Continued on page 138

Approaches to general music

Successful general music courses must have clear objectives that involve the students in activities which they deem relevant. At the same time, the curriculum—if it is to be implemented—must be planned according to the beliefs of the teaching staff and must entail procedures that the administration will support. A properly implemented program of general music can be a source of pride for the staff and can be of inestimable value to the student.

Traditional approach. The traditional general music class at the middle school/junior high departs from the elementary program in several respects. Usually the last formal requirement in music education is at once a terminal course and an exploratory course, presenting students with all possible musical wares, in the hope of interesting them in the high school elective music program. The following topics, compiled from local, state and national sources, are often included in general music outlines:

American music: heritage and trends
 Basic musical forms: songs, quartets, symphony, etc.
 Biography: composers and performers
 Contemporary music
 Creative composition and performance
 Current musical events
 Elements of music: rhythm, harmony, tone color, etc.

Table 17 (continued)

Learning Outcomes	Performance Objectives	Teaching Activities
The student will • have knowledge of musical symbols and notation	The student will • identify skips, steps, or repeated notes in a melody	Ask student(s) to • designate skips from notation • notate steps or repeated notes • create melodies using steps, skips and repeated notes • use graphic notation • notate steps, skips or repeated notes from dictation
• experience rhythmic activities	• demonstrate perception of two-, three- and four-unit meter	• move to music, identify measure unit • identify measure unit from notation • perform rhythmic music emphasizing measure unit with accent • recognize measure unit upon listening
• sing	• sing simple descants with another instrument or vocal part	• sing with group in two-part descant • sing against instrumental rhythm • sing simple descant against melody • create written descant against rhythm or melody; sing the new part
• value music	• seek out musical experiences	Provide for library/media center use • in class • after school • in extracurricular activities • for extra individual work • to select elective programs

Folk music: American and international
 Fundamentals of music reading
 Jazz and popular music
 Music of the theater, opera, movies, dance
 Musical media: orchestra, chamber groups, solo, etc.
 Program music
 Science of sound: acoustics, high-fidelity, electronics
 Singing and reading music
 Survey of musical styles: composers and their times

Although in reality general music topics often are selected according to the interests and skills of the teachers involved, the materials available in the district, or the format of available textbook and topical materials, a primary consideration should be the needs and interests of students.

Interdisciplinary approach. In some districts, general music has become part of an interdisciplinary approach to learning. When the commitment to such an approach is clear, music can benefit from being integrated or correlated with other subjects. In the integrated approach, the music teacher is one member of a team providing appropriate musical experiences to enhance and enrich other subject matter, often in other aspects of the arts or in the humanities. When teamed with the humanities, the general music component stresses the ability of music to provide insight into the cultural heritage. Instead of developing performance skills, students become listeners and critics.

When general music units are correlated with classroom activities and instruction in other subject areas, such as English or social studies, the music course retains its own identity. Students are shown how the courses relate to each other. To correlate separate but parallel courses requires careful teacher communication. The class may work with both the subject area and music teachers on specific projects, but basically both instructors carry out their units independently.

Performance-centered approach. This approach focuses on making music. Students develop concepts and attitudes while playing instruments or singing. Performance is the primary vehicle for teaching music to all students, gifted or general. A performance orientation transfers the laboratory techniques of band, orchestra or chorus to the general music class.

A performance-centered curriculum requires students to participate in general music but allows them some choices. Options which might be offered in general music include choral; beginning and advanced instrumental; guitar, recorder or other instruments for beginners; and topical electives, e.g., electronic, jazz, etc. The program must offer sufficient options so that students who tend to be nonperformers have some choices.

Generating student involvement

One of the challenges in developing general music curriculum is to find activities that will capture the interest of adolescents. Perhaps the best way is to incorporate music of the types that permeate the teenage culture.

Popular music offers an amazing variety of musical experiences. The class can analyze the elements of the music, practice the skills required for its performance, and perform it in class. The teacher can use popular music to teach the

fundamental concepts of music. Contemporary social music can form the basis of an effective general music program and can be used to ease students into the study of more traditional music.

The contemporary musical scene can also involve students in creative composition. Even if learners have no previous musical background, they can attempt electronic composition. The State Department of Education sponsors a yearly festival for the encouragement of composition.

Specific topics for creative music in the general music class include student composition in any form, for any medium, and for individual or group performance; creative dance; development of instrumental and rhythmic accompaniments to dramas; improvised folk accompaniments with chordal devices; arrangements for given musical media; conducting; developing musical pageants, tableaux, plays and musicals.

Music competencies for middle school/junior high

The curriculum committee should state its objectives for middle school/junior high students in terms of competencies. The Music Education Advisory Committee is in the process of developing specific competencies for Connecticut students in grades 8 and 12. Competencies recommended by the committee are listed in "Expected Pupil Behaviors" (below). They are derived from pupil behaviors recommended by the Music Educators National Conference (see "Recommended Guidelines for the Development of a Quality Music Education Program," op. cit.).

Expected Pupil Behaviors

Adapted from guidelines recommended by
the Music Educators National Conference

The student demonstrates skill in music listening through ability to identify

- more than one melody at a time;
- patterns of melodic and rhythmic repetitions in identical or in altered form;
- sounds of musical instruments and types of human voices, and
- interval relationships between sounds and groups of sounds.

The student demonstrates skill in music listening through ability to describe

- musical form, and
- musical styles upon hearing them.

The student demonstrates ability to sing by

- singing folk songs and art songs;
- singing with ensembles and choirs;
- using his/her singing voice as a means of self-expression, and
- hearing musical intervals and identifying them with the voice.

The student communicates on a musical instrument by demonstrating ability

- to perform basic chord patterns upon piano and keyboard-type instruments;
- to describe how instrumental sounds are produced;
- to use the instrument as a means of personal expression, and
- to perform on a variety of musical instruments.

The student identifies and responds to musical symbols by demonstrating ability

- to interpret the musical score, and
- to sight-read music notation instrumentally and vocally.

The student demonstrates the ability to use the structure of music by

- composing original compositions.

The student identifies music in historical development by identifying

- the major historical periods in music development;
- the sequence of styles produced in musical development;
- the musical masterpieces of man's creation;
- the composers of these masterpieces, and
- musical instruments from various cultures of the world and performing on some of these instruments.

The student identifies music in historical development by demonstrating knowledge of the historical development of

- folk music, both Eastern and Western, and
- musical instruments.

The student demonstrates understanding of the relationships between music and other human creations by

- comparing music in related arts;
- explaining how music, art, dance, drama, literature, and other art forms enhance one another and are used to beautify and communicate meaning;
- explaining the physical properties of sounds and their mathematical relationships, and
- relating scientific advancement and musical growth.

The student uses music in contemporary society by

- being active in school and in community musical activities;
- making judgments on the music in everyday life, such as church, radio, television, recordings, concerts and in the home, and
- demonstrating a knowledge of the various types of music in today's society and the social, economic and scientific conditions influencing music.

The student uses music as a means of self-expression by

- performing vocally or instrumentally;
- understanding the roles of performer and composer;
- responding to music as a source of stimulation for the mind, body and feelings, and
- choosing music which is of interest and pleasing.

The student continues musical experiences through

- planning and organizing musical activities in the community;
- knowing the various musics from which she/he can choose for listening or performing;
- consulting musical resources such as books, newspapers, magazines, recordings, catalogs and other sources of musical information, and
- exercising discrimination in choosing music, evaluating and judging performances.

THE ELECTIVE MUSIC PROGRAM

Grades 4-12

In contrast to the basic music program for all students, the elective program usually involves only a portion of the total student body. The program includes band, orchestra, instrumental instruction, class piano, special chorus, high school general electives, and other special music instruction or innovative programs.

The curriculum committee must decide early the extent to which the elective program will be broadly based for maximum participation and the proportion of effort that will be devoted to specialized instruction for individual students.

The committee must also study the practical conditions that may impose restrictions, such as the availability of space and instruments, before making a decision as to program emphasis. The key elements of elementary and secondary elective programs, and a set of criteria for assessing existing secondary programs, are presented in this section.

Elementary electives

Typically, elementary school music electives can be divided into two categories, vocal and instrumental.

Vocal music electives. Elementary music programs often include choral experiences that are not available within the general music program. These singing groups combine opportunities to develop choral and individual vocal skills with public performances. Contemporary educational practices favor mixed groups, but separate boys' and girls' groups do exist and function well.

Elementary choral music should not be limited to unison songs, public relations projects or seasonal concerts. When the choral program involves the

teaching of skills needed for part singing and other choral techniques, it offers a quality experience for a large number of students. Select choral groups, however, should be developed only after general choral groups, open to all who want to sing, have been provided.

Instrumental electives. Connecticut schools tend to begin instrumental instruction on band and orchestra instruments as an elective in grade 4 or 5. The programs vary in terms of method, grouping, scheduling and philosophy. One of the primary decisions to be made is whether to encourage the participation of large numbers of students in the instrumental program or to limit it to the more talented. It is recommended that select instrumental groups, like choral groups, be developed only after general instrumental groups, open to all, are provided for.

There are four basic organizational patterns for beginning instrumental instruction in the schools. They are:

- individual lessons
- small classes on similar instruments
- family groupings (brass, woodwind, strings, percussion)
- mixed instrument classes

Mixed instrument instruction is easiest to schedule and readily involves the students.

Beginning instrumental opportunities at all levels are recommended. Students throughout grades K-12 can benefit from beginning instruction, and junior and senior levels should offer a full program of beginning, intermediate and advanced instruction to meet the whole range of student needs.

Although most instrumental programs are introduced during grades 4 and 5, instruction at very early ages with Suzuki techniques is feasible. Many communities offer beginning string instruction a year or two earlier than winds and percussion.

Group training is essential for instruments that are to be played in ensembles. Regularly scheduled bands and orchestras are basic to the music curriculum and even beginning students should be involved in playing in larger groups. Music specialists often suggest additional private study. The school, however, has an obligation to offer students a program of instrumental music instruction which does not require out-of-school tutoring. Some form of group instruction for beginners must be provided if broad pupil involvement is proposed.

Students commonly receive pre-instrumental experience on recorders. This helps the teacher identify students who have talent, allows the development of basic reading skills and stimulates student interest. It is usually a cost-effective way to begin instrumental instruction.

Problems of "feeder" programs, consistency and succession of instruction make articulation between elementary, intermediate and advanced levels within the system essential to choral and instrumental programs. To this end, vertical administrative authority in music is to be encouraged wherever possible.

Instrumental equipment is expensive. The school must take great care to insure equal opportunity by furnishing instruments in adequate numbers. Recommended instrumentation is listed in *Music Facilities and Equipment*, available from the Connecticut State Department of Education.

Social Instruments

Programs that can be implemented relatively easily are class keyboard instruction, playing the recorder and recreational instruments such as the guitar and accordion.

Class keyboard instruction. Group piano instruction is one of the most promising music programs that can be provided. The class piano experience is exploratory and participatory but is not aimed at producing capable pianists.

Today, there are electronic keyboard studios similar to language laboratories. Many teaching techniques use these keyboards, a single piano or group of pianos, or electronic pianos or organs to provide useful keyboard experience.

Recorder. The recorder is scarcely new on the educational scene but its potential for music education is increasingly recognized. The recorder has a legitimate repertoire more extensive than most orchestral solo instruments. It offers quick returns on time and effort invested and opens many avenues for high quality performance of music.

While sharing the advantages of other classroom wind instruments, the recorder, with its second octave, its chromatic ability and its expressive quality, opens the door to a rich literature of music, particularly in Renaissance and Baroque chamber ensemble music. Some of the more obvious arguments for use of the recorder in schools are that the recorder

- is easily learned and taught by teachers;
- is inexpensive and available in soprano, alto, tenor and bass;
- lends itself to large and small group instruction;
- has a notable literature extending throughout a thousand years of differing musical styles;
- lends itself to solo and small ensemble experiences with strong carry-over to recreation and adult life;
- offers an excellent vehicle for music reading and independent part playing;
- provides maximum return for relatively short instructional periods;
- has virtuoso potentialities, challenging gifted students, in Baroque and classic literature, and
- uses training and performance literature that is extensive and inexpensive.

Guitar. If the function of the school is to elevate musical taste, how can the teaching of "popular" instruments such as the guitar be justified?

The answer lies with the student. Clinging to an aristocratic musical tradition that "turns off" students will accomplish nothing. The music program must bridge the gap between the musical value systems of adult and teen worlds. To the music

teacher, this means capturing student interest while developing skills and perceptions that apply to a wide range of musical forms. Taking advantage of the teen's liking for folk and rock music may be a way to accomplish this.

Recreational music will carry over into adult life. Folk instruments, such as the guitar, are excellent vehicles for developing music skills in reading, harmonic structure, musical insight and form and structure. Creative and improvisational opportunities abound in these classes. In addition, the guitar has a classical music heritage and literature of its own.

Secondary school electives

The curriculum committee should design a secondary elective program which builds on the elementary program, extends its opportunities, and still allows students who have not participated at the elementary level to enter the program. Examples of the kinds of courses to be offered at the senior high level are found in Table 18, below.

Table 18
Senior High School Elective Courses

Beginning	Correlated/Integrated Studies		Advanced
Class keyboard	American studies		Electronic music
Electronic music	Arts		History
General music	Humanities		Performance classes
Guitar	Productions		Production
Instruments	World music		Theory
band			
orchestra			
Music appreciation			
Music theory			
Musical theater			
Recorder			
Band	Chorus	Ensemble	Orchestra
Concert	Madrigals	Brass	Chamber
Marching	Men's	Jazz, rock	String
Stage	Women's	Pep band	Symphony
Wind ensemble	Mixed	Percussion	
	Pop, Jazz, Improvisatory	String	
		Woodwind	

Both vocal and instrumental electives continue from the elementary and middle school/junior high. Bands, orchestras and choruses provide opportunities for students to have ensemble experiences while continuing to develop their musical skills. Improvisation may be part of either instrumental or vocal courses. In addition, the secondary school usually offers other elective courses, such as music theory, appreciation or history. These courses should be available both to students without prior musical training as well as those with special interests. Music theory, when structured as a beginning composition class, can appeal to both beginning and advanced students in musical composition.

Vocal electives. The high school music program should continue to provide performing experiences in voice. While advanced choir, madrigal or other specialized choral activities are usually open only to experienced students by audition, other opportunities should be available for students without special training, including beginners. Jazz, pop and rock ensembles, in addition to mixed chorus, may offer some chances for beginning level performers.

Instrumental electives. The secondary instrumental program also should have opportunities for students with limited instrumental backgrounds. This may include beginning instruction plus music-related activities in flag corps, majorette corps, band staff or auxiliary percussion. The advanced ensembles such as concert or marching bands, orchestra and chamber groups, will consist primarily of experienced players. Small groups such as rock, jazz or pop ensembles can be organized to allow for large numbers of less experienced players.

The advanced performance electives usually carry standard high school credits. The curriculum committee should focus on how the materials used in these programs can help students develop an aural vocabulary and follow a progressive sequence of experiences throughout their years of participating in performance groups. A good example of what may be done is the Hawaii Curriculum Project for Comprehensive Musicianship.⁴⁴ Bibliographies of choral and orchestral music appropriate for high school choruses and orchestras, listed according to musical forms and styles, are available from the Connecticut State Department of Education.

Music competencies

Of 350 Connecticut public school educators responding to a survey, 80 percent or more checked each of the music competencies listed below as being valid and achievable objectives for students graduating from high school.⁴⁵ The competencies are recommended by the Music Advisory Committee of the Connecticut State Department of Education for grades 8–12.

Music Competencies Recommended for grades 8–12

Affective, Aesthetic

The student will

- explain ways in which music, art, drama, literature and other art forms relate to one another;

- spend leisure time listening to music;
- select and accumulate recordings of music;
- attend performances of music;
- wish to learn more about music, and
- express in a positive manner an awareness of the arts and their relationship to oneself.

Anthropological

The student will

- discuss the influence of designated types of nonwestern music on certain types of western music.

Aural Discrimination

The student will distinguish aurally

- melodic direction (e.g., up, down);
- melodic movement by step or skip;
- rhythmic movement from other kinds of changes;
- harmonic changes from other kinds of changes;
- melodic changes from other kinds of changes;
- melodic repetition in identical or altered form;
- rhythmic repetition in identical or altered form;
- repetition in two adjacent sections when played with contrasting dynamic levels;
- phrases;
- cadence points;
- the return of an opening motive, phrase, or period;
- more than one melody at a time, and
- duple and triple meters.

Historical

The student will

- list representative composers from each era in music history, and
- describe the stylistic elements of contemporary popular music.

Musical Forms and Genres

The student will recognize forms and classes of music on hearing

- the symphony
- an opera
- a folk song
- a popular song
- electronic music

The student will describe the identifying characteristics of

- a symphony
- an opera
- a folk song
- a popular song
- electronic music

Performance Media

The student will distinguish

- aurally and by name the manner in which an instrument is played (e.g., bowed, blown, etc.);
- the individual instruments when heard alone;
- families of instruments by timbre (e.g., strings, brass, etc.);
- instrumental ensembles;
- individual vocal timbres when heard with accompaniment, and
- vocal ensembles.

The student will describe

- how instrumental sounds are produced.

The student will name at sight

- instruments of the band and orchestra;
- families of instruments, and
- standard instrumental ensembles.

Performance and Technical Skills

The student will sing

- melodic patterns just previously heard;
- rhythmic patterns just previously heard;
- a familiar song with others, and
- a part in a familiar round.

The student will

- follow notation while listening to music and indicate the place in the score where the music stops;
- provide correct terms for notation symbols;
- interpret words commonly used in music, and
- observe marks of interpretation while playing an instrument or singing.

The student will distinguish

- inaccuracies in one's own performance, and
- a distorted tone from an acceptable tone on voice or instrument.

Sociological

The student will list

- places in the community where concerts are given, and
- stores and libraries in the community which have books about music.

The student will discuss

- the societal role of music in western culture, distinguishing between folk, popular, and concert music.

Music criteria

To help school districts evaluate the high school elective music program, the Music Advisory Committee has developed criteria for evaluating programs from kinder-

garten through grade 12. The criteria for assessing senior high school programs are reproduced here. Complete criteria are available from the Connecticut State Department of Education.⁴⁶

Elective Music Criteria Senior High School

Choral music

There is a written curriculum for choral music (9–12) providing planned sequences of instruction for beginning, intermediate and advanced levels.

Choruses are organized in a variety of choral settings for performance of standard choral literature. A systematic curriculum, involving music literature of diverse forms and styles, is followed for each choral group.

The high school offers

- elective choral experiences—beginning, intermediate and advanced—for all students;
- selective choral experiences for qualified students;
- opportunity for chorus students to study and perform advanced group literature;
- chorus during the school day, meeting daily or on an equal basis with other school subjects;
- individual singing or small group vocal ensembles to supplement large choral experiences;
- opportunities for musical productions and public choral performances, and
- credit for vocal music on the same basis as for other school course offerings.

Instrumental

There is a written curriculum for instrumental music (9–12) providing planned sequences of instruction for beginning, intermediate and advanced levels.

A planned, systematic curriculum for each instrumental performing group includes music literature of diverse forms and styles. Grouping procedures for instrumental music are based on predetermined goals.

The high school offers

- beginning, intermediate and advanced instruction for winds, percussion and strings;
- opportunity for band and orchestra students to study advanced literature through quality performance;
- individual or small group instruction to supplement large ensemble experiences;
- band and orchestra during the school day, daily or on an equal basis with other subjects;
- keyboard, recorder, stage band, small ensembles, guitar and other instrumental opportunities in addition to orchestral instruments and ensembles;

- opportunities for instrumental public performance;
- credit for instrumental music on the same basis as for other school courses, and
- selective as well as elective instrumental groups.

15 Facilities, Equipment and Materials

Without suitable facilities, equipment and materials even the best curriculum will not be implemented. The choice of instruments and their availability, the use of space and the allocation of resources are critical issues for curriculum planners. The committee must evaluate available facilities and make recommendations for changes that may be necessary. This chapter suggests some facilities which are necessary for a music program for the '80s and some of the resources that are available for use in music education.

Facilities and equipment

School music facilities fall into six basic categories, each of which may serve multiple purposes under certain conditions:

- elementary general music center
- secondary general music center
- specialized performance areas
 - band and orchestra rehearsal
 - choral rehearsal
- small-group and individualized instruction areas
 - individual practice rooms
 - small ensemble and small-group instruction rooms
- office, library and repair facilities
- storage rooms and cabinets

A good music education program also requires the investment in quality sound equipment which can reproduce music accurately. If students are to learn what music really sounds like, then there must be equipment that can render it well.

Elementary facilities. The general musical learning center for elementary schools serves a wide variety of functions:

- active class teaching
- base for the music teacher
- individualized instruction
- in-service teacher training resource
- rehearsal area for special musical groups
- resource to school faculty and students
- storage for musical resources

The establishment of listening centers within the regular classrooms should be encouraged. Such a center should be supplied with bulletin boards, pictures, books, games and puzzles, experimental music materials, programmed learning devices, records or tapes for listening and learning and needed audiovisual equipment. These learning centers enable regular classroom teachers to enrich the music program by encouraging individuals to pursue musical activities of their choice and extending the basic program for those students who demonstrate interest.

Secondary facilities. Middle school/junior high and senior high schools require special facilities. The secondary music suite must include space for the specialized needs of band, chorus, orchestra and ensemble performance. In addition, space must be allocated for the storage of materials and instruments, especially if groups share the space with others.

The needs for rehearsal space, instrument storage, work areas and library storage should be considered when designing music facilities and allocating space. The following areas are required:

- classroom space for general music
- practice rooms and small ensemble areas
- secure office, library and repair areas
- specialized and separate performance areas for instrumental and choral rehearsal
- storage areas for uniforms, instruments and equipment

Instruments. If all students are to have equal opportunities in music, the school must have instruments available. Recognizing this, many systems purchase the larger, more expensive instruments to provide proper instrumentation for band and orchestra ensembles. Detailed criteria and recommendations for music facilities, suggested instruments and equipment are available in the State Department of Education's publication *Music Facilities and Equipment*.

Individualizing Instruction

In order to meet the needs of the diverse student population to be served by the music program, the specialist must use materials and equipment that permit individualization of instruction. Two publications available from the State Department of Education, *Individualization of Instruction in Music* and *The Musical Learning Center*, contain detailed information on materials and techniques.

Facilities which help tremendously in individualizing instruction are class piano and electronic music studios, a well-equipped media center and a music learning center. Other aids include computer-assisted and programmed music instruction, electronic media, videotapes or videodiscs, and published or teacher-made materials designed to foster individual learning.

Resources to tap

Existing curriculum guides—local, state and national—can sharpen the curriculum planners' perceptions of local needs and suggest organizational designs. Collections can be found at state colleges and universities which have approved teacher education programs. A bibliography of the State Department of Education Music Curriculum Loan Collection, which contains over 150 national and state guides, is available from the music consultant. Items from the collection may be borrowed for local district use.

Instructional materials for music education are available through the Music Industry Council, a list of whose members is available from the Music Educators National Conference. Textbooks abound for secondary music courses and for instrumental and choral groups, but only four series of elementary music textbooks are currently available. (For other curriculum resources, see Appendix D.)

16 Unity in the Arts

A Guide to Curriculum Development in the Arts represents the best thinking of educators, both generalists and specialists, in various aspects of the arts. Together they looked at what is and what ought to be in arts education in Connecticut schools.

Recommended directions for the '80s include keeping and building on the best of the existing programs, while adding and incorporating additional subjects and new approaches when they have merit. Local districts are urged to strive for a well-rounded program in the arts that includes, but is not limited to, visual arts, dance, drama and theater, and music.

To this end, districts are encouraged to maintain the programs which they have in music and the visual arts, and to expand in dance and drama.

Like the other guides in the series, *The Arts* stresses the values of interdisciplinary learning activities. The guide emphasizes the integration of the arts into general education and the interrelationship of the arts to each other and to other subjects, such as mathematics, social studies and physical education. It is designed to help local school districts move toward more comprehensive arts education while still maintaining the integrity of the best programs in each of the separate areas that make up a total arts program.

Examples of learning objectives and activities for both required and elective programs are presented sequentially to fit the learning capacities of children as they develop at different ages, grades and skills levels. Models of dance and drama curricula are provided. The examples are intended to illustrate learning objectives and activities from which curriculum planners and teachers will devise programs suitable to students at different stages of development and appropriate to the community in which each school is located.

Guidance is offered on how to build into the arts curriculum the components of both program and student evaluation. Suggestions are made for professional development programs that will add to the capabilities of staff members to provide quality dance and drama programs as well as music and visual arts. There are extensive references to resources for curriculum planners and teachers.

A Guide to Curriculum Development in the Arts is designed to broaden the perspectives of arts educators and enhance opportunities for students. If it generates ideas, enthusiasm and a desire to innovate and experiment in order to offer more chances for learning in and about the arts, it will have served its purpose well.

Appendix A

Statewide Goals for Education

From Connecticut's Comprehensive Plan for Elementary and Secondary Education, 1980-1985

GOAL ONE

Motivation to Learn

To realize their potential to learn, students must be highly motivated.

Therefore:

Connecticut public school students will develop strong motivation by responding to the high expectations of their parents, teachers and school administrators; by understanding and striving to fulfill personal aspirations, and by developing the positive feelings of self worth which contribute to responsible behavior and personal growth, health and safety.

GOAL TWO

Mastery of the Basic Skills

Proficiency in the basic skills is essential for acquiring knowledge and for success in our society.

Therefore:

Connecticut public school students will, to their full potential, learn to communicate effectively in speech and writing; read with understanding; acquire knowledge of and ability in mathematics, and strengthen decision-making skills.

GOAL THREE**Acquisition of Knowledge**

Acquiring knowledge leads to fuller realization of individual potential and contributes to responsible citizenship.

Therefore:

Connecticut public school students will acquire the knowledge of science, mathematics, social studies, the arts, literature and languages which leads to an understanding and appreciation of the values and the intellectual and artistic achievements of their culture and other cultures, and will take full advantage of opportunities to explore, develop and express their own uniqueness and creativity.

GOAL FOUR**Competence in Life Skills**

Students are challenged to function successfully in multiple roles: as citizens, family members, parents, producers and consumers.

Therefore:

Connecticut public school students who complete secondary level studies will have the ability to make informed career choices; understand the responsibilities of family membership and parenthood; be prepared to undertake the responsibilities of citizenship in their communities, in the state, in the nation and in the world; and have the skills, knowledge and competence required for success in meaningful employment, or be qualified to enter postsecondary education.

GOAL FIVE**Understanding Society's Values**

To be responsible citizens and contribute to positive change, students must understand and respect the underlying values of this society.

Therefore:

Connecticut public school students will appreciate diversity and understand the inherent strengths in a pluralistic society; they will understand and respond to the vital need for order under law; they will acquire the knowledge necessary to live in harmony with the environment, and actively practice conservation of natural resources, and they will respect the humanity they share with other people.

Appendix B Legislation

The series of guides to curriculum development published in 1981 by the State of Connecticut Board of Education is consistent with the provisions of Sections 10-4 and 10-16b (or P.A. 79-128) of the Connecticut General Statutes.

Section 10-4. Duties of Board. (a) . . . shall prepare such courses of study and publish such curriculum guides . . . as it determines are necessary to assist school districts to carry out the duties prescribed by law . . .

Section 10-16b. Prescribed courses of study. (a) In the public schools the program of instruction offered shall include at least the following subject matter, as taught by legally qualified teachers: the arts; career education; consumer education; health and safety; language arts, including reading, writing, grammar, speaking and spelling; mathematics; physical education; science; social studies, including, but not limited to, citizenship, economics, geography, government and history; and in addition, on at least the secondary level, one or more foreign languages, and vocational education.

(b) Each local and regional board of education shall on September 1, 1982, and annually thereafter at such time and in such manner as the commissioner of education shall request, attest to the state board of education that such local or regional board of education offers at least the program of instruction required pursuant to this section, and that such program of instruction is planned, ongoing and systematic.

(c) The state board of education shall make available curriculum materials and such other materials as may assist local and regional boards of education in developing instructional programs pursuant to this section.

Appendix C

Regional Educational Service Centers

Area Cooperative Education Services
(ACES)
800 Dixwell Avenue
New Haven, CT 06511

Capitol Region Education Council
(CREC)
212 King Philip Drive
West Hartford, CT 06117

Cooperative Educational Services
(CES)
11 Allen Road
Norwalk, CT 06852

Eastern Connecticut Regional Educational
Service Center (EASTCONN)
R.R. 2
Willimantic, CT 06226

Long-Range Educational Assistance for
Regional Needs (LEARN)
P.O. Box 220
East Lyme, CT 06333

Regional Educational Services Concept
through United Effort (RESCUE)
R.R. 2, Goshen Road
Litchfield, CT 06759

Appendix D Resources

Sources of information about the arts are grouped into five categories corresponding to the five parts of *A Guide to Curriculum Development in the Arts*: the comprehensive arts, art (visual), dance, drama and music. Within each category, resources are subdivided under additional headings: bibliography, including suggested readings; publications available from some professional associations and from the Connecticut State Department of Education; films and filmstrips; organizations, including colleges and universities, offering professional preparation and/or professional development programs; and guides from other states.

THE ARTS

Bibliography

- Arts, Education and Americans Panel, David Rockefeller, Jr., Chairman. *Coming to Our Senses: The Significance of the Arts for American Education*. New York: McGraw-Hill Book Co., 1977.
- American Council for the Arts. *Arts in Education Partners: Schools and Their Communities*. New York: JDR 3rd Fund, 1977.
- American Council for the Arts. Write for publications catalog, 570 Seventh Avenue, New York, NY 10018.
- Connecticut Commission on the Arts. *Artists in the Classroom*. Hartford: 1973.
- Connecticut Commission on the Arts. *Please Run on the Playground*. Hartford: 1975.
- Connecticut State Department of Education. *Identification and Programming for Students with Outstanding Talent in the Creative Arts*. Hartford: 1980.
- National Endowment for the Arts. *Artists in Schools*. Washington, DC: 1973.
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- Stake, Robert, editor. *Evaluating the Arts in Education, A Responsive Approach*. Columbus, OH: Charles E. Merrill Publishing Co., 1975.

State Guides

- California State Department of Education. *Arts for the Gifted and Talented, Grades 1-6*. Sacramento: 1981, 80 pp.

- Louisiana State Department of Education. *The Pebble Book, Using the Arts as Educational Tools K-6*. Baton Rouge: 1980.
- Massachusetts State Department of Education. *Beginnings: The Arts and the Classroom*. Boston: 1980.
- Missouri State Department of Education. *All the Arts for Every Child*. Stanley J. Madeja. Final report on the arts in general education project. University City: JDR 3rd Fund, 1973.
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- New Hampshire State Department of Education. *Arts Resources in the School and Community*. Concord: 1980.
- North Carolina Department of Public Instruction. *Arts. Course of Study and Goals and Indicators*.
- Oklahoma State Department of Education. *A New Wind Blowing. Arts Education in Oklahoma Schools*. 1978.
- Oklahoma State Department of Education. *Connections. Linking the Arts and Basic Curriculum*. 1980.
- Oklahoma State Department of Education. *Encountering! The Arts Part of Basic Education*. Oklahoma City: 1978.
- Pennsylvania State Department of Education. *The Arts Process in Basic Education*. 5th edition. Charles Fowler. JDR 3rd Fund, 1975.
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- Utah State Board of Education. *Bringing the Arts Together, Activities for Integrating the Arts into the Curriculum*. Salt Lake City: 1980.
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- Virginia State Department of Education. *Arts Education. A Contemporary View for Schools in Virginia*. 1977.
- Wisconsin Department of Public Instruction. *Aesthetics and Environmental Education. A Multidisciplinary Resource for Curriculum Development*. Madison.

ART

Bibliography

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- Gaitskell, Charles D. and Albert Hurwitz. *Children and Their Art*. New York: Harcourt Brace Jovanovich, Inc., 1970.

- Gardner, Howard. *Artful Scribbles: Significance of Children's Drawings*. New York: Basic Books, Inc., 1980.
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- Golomb, Claire. *Young Children's Sculpture and Drawing*. Cambridge, MA: Harvard University Press, 1974.
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- Hurwitz, Albert and S., Madeja. *A Joyous Vision: A Source Book for Elementary Art Appreciation*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1977.
- Kellogg, Rhoda. *Analyzing Children's Art*, 2nd edition. Palo Alto, CA: National Press Books, 1969.
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- Wilson, Brent. *Art Objectives*. Denver: Colorado National Assessment in Educational Progress, 1971.

Curriculum Materials

Available from
National Art Education Association (NAEA)
 1916 Association Drive
 Reston, VA 22091
 (703) 860-8000

The National Art Education Association (NAEA) publishes materials for art programs and curriculum development. A list of publications is available on request. Membership in this organization is highly recommended as a means of keeping informed and up-to-date on what's happening in art education, on recommendations for program support, and membership publications: *Art Education*, *Art Teacher* and the *Newsletter*. A few of their current titles of interest to curriculum development are:

Architecture (NAEA with the American Institute of Architects)
Art Education: Elementary

Art Education: Middle/Junior High School
Art Education: Senior High School
Art Education for the Disadvantaged
Art into the Mainstream (visual-verbal)
Arts Education and Back to Basics
Arts in the Lives of Persons with Special Needs (Art Education and Therapy)
Career Education in the Visual Arts: Representative Programs and Practices
Curriculum Guides in Art Education
Purposes, Principles and Standards for School Art Programs
Reading, the Arts and the Creation of Meaning
Report of the NAEA Commission on Art Education

Available from
Art Consultant
State Department of Education
P.O. Box 2219, Hartford, CT 06115
(203) 566-4736

The Connecticut State Department of Education maintains a reference library and publishes art curriculum aids of two types: *Art Handouts (AHOs)* and *Program Art Assistance*.

The current listing of art curriculum aids includes the following materials:

- AHO-1 Questions and Answers About Art Education
- 2 *Art Teaching During the Energy Crisis*
 - 3 *A Position on Art Contests—Art Administrators of Connecticut*
 - 4 *Comprehensive Arts Planning Worksheets*
 - 5 *Taxonomy of Educational Objectives (Outline)*
 - 6 *A Sequential Learning Program in Art*
 - 7 *Levels of Development in Child Art*
 - 8 *Script for Writing Behavioral Objectives in Art (filmstrip and cassette tape, 30 minutes)*
 - 9 *Exercises in Forecasting Art Education: The Delphi Method*
 - 10 *Art School Directory for Connecticut*
 - 11 *Art Career Opportunities (List)*
 - 12 *A Report on a Survey to Determine College Entrance Procedures in Art*
 - 13 *Art Programming in the Middle School*
 - 14 *Suggested Criteria for Grading Art Students at the Secondary Level*
 - 15 *Art, Mainstreaming and P.L. 94-142*
 - 16 *Art Education: Bibliography for Curriculum Development*
 - 17 *Art Career Planning*
 - 18 *Identifying the Artistically Gifted in Art*
 - 19 *Art and the Written Word*
 - 20 *Public School Art Directors (List)*
 - 21 *System for Grading Art in the Elementary Schools*
 - 22 *Art and Futuristics—A Bibliography*
 - 23 *Use of Art Reproductions for Visual Perception*
 - 24 *Art for Exceptional Children—A Bibliography*
 - 25 *Recommendations for Adapting Art to Environmental Education*

Program Art Assistance

Project

- 1 *Art Appreciation and the Adolescent Mystique*
- 2 *Approaches for Setting Up an Art History and Appreciation Program on the Secondary Level*
- 3 *Suggestions for Planning a Curriculum on Puerto Rican Culture*
- 4 *Suggested Standards for Art Education in the Public Schools of Connecticut*
- 5 *Art for the Mentally Retarded in Connecticut*
- 6 *Suggestions for Art Programming in the Junior High and Middle Schools*
- 7 *An Elementary Art Materials Ordering Guide*
- 8 *A Suggested Behavioral Objective Approach to Art: Kindergarten-Grade 6*

Other

Connecticut Alliance for Arts Education (brochure)
Suggestions for an Afro-American Art Program in the Public Schools

Films, filmstrips and slides

Something Special (Arts in Education) 30 min. 16 mm film
The Arts in Education: A Promise 13 min. slides
Writing Behavioral Objectives in Art 30 min. cassette

DANCE

Bibliography

- Dimondstein, Geraldine. *Children Dance in the Classroom*. New York: Macmillan Publishing Co., Inc., 1971.
- Gilbert, Anne Green. *Teaching the Three R's Through Movement Experiences*. Minneapolis, MN: Burgess Publishing Co., 1977.
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- Joyce, Mary. *First Steps in Teaching Creative Dance*. Palo Alto, CA: Mayfield Publishing Co., 1973.
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Curriculum materials

- Albany State Department of Education. *An Invitation to the Dance*. Albany, NY: 1968.
- Atlanta Contemporary Dance Company. *Fundamentals of Movement*. Atlanta, GA: 1977, monograph for the Georgia State Department of Education.
- Aylward, Skip and Jeanne Trost. *Move It '78*. Marquette, MI: Michigan Public Schools, 1978.
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- White Plains Public Schools. "Dance Objectives." *K-8 General Music Goals*. New York: 1979.
- Wisconsin Department of Public Instruction. *Dance: Creative/Rhythmic Movement Education*. Bulletin No. 2119. Madison: 1982.

Available from
**American Alliance for Health, Physical Education,
 Recreation and Dance (AAHPERD)**
 1206 16th Street, NW, Washington, DC 20036

Films and filmstrips

- A Very Special Dance*, 16 mm, 1978
- Dance Instrument*, 20 minutes, 16 mm
- Dance Is*, 12 minute slide-tape (Companion to *Dance Education*), 1978
- Something Special* (Arts in Education) 30 minutes, 16 mm, 1977

Monographs

- Aesthetics for Dances*, 1976
- Arts and Aesthetics: An Agenda for the Future*, 1976
- Children's Dance*, 1973
- Dance—A Career for You*, 1977
- Dance as Education*, 1977
- Dance Dynamics*, 1978
- Dance Facilities*, 1976
- Dance for Handicapped—Focus on Dance IX*, 1980
- Dance Heritage—Focus on Dance VIII*, 1977
- Dance for Physically Disabled Persons*, 1976
- Dance Therapy for Us*, 1974

Discover Dance, 1978
Encores for Dance, 1978
Professional Preparation for Dance Education, 1974

Professional preparation

The *Dance Directory*, Tenth Edition, published by AAHPERD 1978, lists national campus programs of professional preparation in dance. Colleges and universities in Connecticut listed as offering dance programs are:

University of Bridgeport
 219 Park Avenue
 Bridgeport, CT 06602

Connecticut College
 Route 32 North
 New London, CT 06320

St. Joseph College
 1678 Asylum Avenue
 West Hartford, CT 06117

Southern Connecticut State College
 501 Crescent Street
 New Haven, CT 06515

Wesleyan University
 High Street
 Middletown, CT 06457

DRAMA

Bibliography

- Boleslavsky, Richard. *Acting: The First Six Lessons*. New York: Theater Arts Press, 1949.
- Idaho State Department of Education. *A Drama Guide of Idaho Schools, Grades K-12*. Boise: May 1978.
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- Way, Brian. *Development Through Drama*. Atlantic Highlands, NJ: Humanities Press, 1973.
- Wolf, Mary H. and Victor B. Miller. *Theater's Different Demands: An Approach to the Classroom Teaching of Plays*. Stratford, CT: Center for Theater Techniques in Education.

Arts Programs with Theater Arts Components

Center for Creative Youth
 Wesleyan University
 Middletown, CT 06457
 203-347-9411, ext. 684
 Director: B. Joan Hickey

Comprehensive Arts Project
 Dwight School
 130 Edgewood Avenue
 New Haven, CT 06511
 203-562-0151
 Director: Mary Boyle

Connecticut Dance Association
 Information and Membership:
 Virginia Goodwin
 Drama Department
 Simsbury High School
 34 Farms Village Road
 Simsbury, CT 06070
 203-658-0451

or

Julian Schlussberg, Drama Director
 Hamden High School
 2040 Dixwell Avenue
 Hamden, CT 06514
 203-248-9311

Education Center for the Arts
 55 Audubon Street
 New Haven, CT 06511
 203-777-5451
 Director: James Undercoffler

Project Discover
 East Elementary School
 215 Hogan Drive
 Torrington, CT 06790
 203-489-2346
 Director: Joy Hastings

Professional development

In-service programs in theater arts are offered by the following organizations:

Center for Theater Techniques
 in Education
 American Shakespeare Theater
 1850 Elm Street
 Stratford, CT 06497
 203-377-5484
 Director: Mary Hunter Wolf

Youth Theater Unlimited (formerly
 Institute for Study and Development
 of Youth Theater, Inc.)
 P.O. Box 3295
 Hartford, CT 06103
 203-727-4048
 Director: Constance Washburn

Creative Arts in Education
 O'Neill Memorial Center
 305 Great Neck Road
 Waterford, CT 06385
 203-443-5378
 Director: Joyce Schmidt

MUSIC

Bibliography

- Boyle, J. David, editor. *Instructional Objectives in Music*. Reston, VA: Music Educators National Conference, 1975.
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- Geerdes, Harold P. *Planning and Equipping Educational Music Facilities*. Reston, VA: Music Educators National Conference, 1975.
- Kendall, John D. *Suzuki Violin Method in American Music Education*. Reston, VA: Music Educators National Conference, 1978.
- Landis, Beth and Polly Carder. *Eclectic Curriculum in American Music Education: Contributions of Dalcroze, Kodaly, and Orff*. Reston, VA: Music Educators National Conference, 1972.

- Music Educators National Conference. *The School Music Program: Description and Standards*. Reston, VA: 1974.
- Nash, Grace, et al. *Creative Approaches to Child Development with Music, Language and Movement: Incorporating the Philosophies and Techniques of Orff, Kodaly, and Laban*. Sherman Oaks, CA: Alfred Publishing Co., Inc., 1974.
- National Assessment of Educational Progress. *Music 1971-79: Results from the Second National Music Assessment*. Denver, CO: Education Commission of the States, 1981.
- National Committee, Arts for the Handicapped. *In Tune with P.L. 94-142: A Guide for Training Teachers Responsible for Music Education of Handicapped Learners*. Reston, VA: Music Educators National Conference, 1981.
- Regelski, Thomas A. *Teaching General Music: Action Learning for Middle and Secondary School*. New York: Schirmer Books, 1981.
- Reimer, Bennett. *Philosophy of Music Education*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970.

Available from
Music Consultant
State Department of Education
P.O. Box 2219, Hartford, CT 06115
203-566-5223

Curriculum materials

- Black Music, A Classroom Bibliography*, 18 pp.
- Career Education in Music*, 5 pp.
- Career Opportunities in Music*, 16 pp.
- Creativity in Music Education for Connecticut Schools*, 40 pp.
- Criteria for Basic Music Program in Connecticut Public Schools, 1977—Evaluation Checklist*, 25 pp.
- Forms and Styles: A Select Bibliography of Musical Literature*, Section I: Choral Literature in Print (SATB), 30 pp.
- Forms and Styles: A Select Bibliography of Musical Literature*, Section II: Orchestral Literature in Print, 10 pp.
- Individualization of Instruction in Music*, 24 pp.
- Music Curriculum Guides, A Bibliography*, Music Curriculum Loan Library, 8 pp.
- Music Facilities and Equipment, The Music Learning Center*, 17 pp.
- Music Learning Center, Music Through Media*, 75 pp.
- Music as a Learning Mode*. Music activities submitted by elementary teachers using music to accomplish language arts and mathematics objectives. First Draft, 14 pp. and First Draft Supplement A, 5 pp.
- Music for Special Populations*
- Music of Puerto Rico*, 60 pp.
- Music in Special Education: A Bibliography*, 22 pp.
- Carl Orff Music Education Practices in Connecticut Public Schools*, 15 pp.
- Project Orff, Music for Retarded Children*
- Project Report*, 1971, 9 pp.
- Evaluation Report*, 1973, 20 pp.

Project Orff II, Music as a Learning Mode: Orff for Disadvantaged Children; Language Arts and Mathematics through Music for Disadvantaged Children

Project Description, 11 pp.

Evaluation Report, 42 pp.

Recommendations of the Music Education Advisory Committee of the Connecticut State Department of Education, 1980, 27 pp.

Status of Music in Connecticut Public Schools, 1977-78. Published separately: I. Music Administration and Personnel; II. Curriculum, elementary; III. Curriculum, Secondary; IV. Music Facilities.

Taxonomy for Behavioral Objectives in Music, 28 pp.

Filmstrips and videotapes

Behavioral Objectives in Music, An Introduction. 20 minute filmstrip and cassette (to accompany "Taxonomy for Behavioral Objectives in Music")

Music for All—The Comprehensive Music Program. 7 minute filmstrip and 7½ IPS monaural tape

Project "PEP" Electronic Music in Connecticut Schools. 12 minute filmstrip and 7½ IPS monaural tape

Project Orff II Music for Disadvantaged Children. 30 minute ½" videotape

Professional Associations and Resources

American Choral Directors
Association

Connecticut President
Jesse Chapman
Westhill High School
Stamford, CT 06902

American Federation of Musicians
641 Lexington Avenue
New York, NY 10022

American Music Conference
1000 Skokie Boulevard
Wilmette, IL 60091

American Orff Schulwerk
Association

Ruth Pollock Hamm
Executive Secretary
Department of Music
Cleveland State University
Cleveland, OH 44115

American String Teachers
Association
Richard Moag, Executive Director
Furman University
Greenville, SC 29613

Connecticut Music Educators
Association

Luther Thompson,
Executive Secretary
16 West Elm Street
Darien, CT 06820

Connecticut State Music Teachers
Association

Olga Powlishe, President
53 Oak Street
East Hartford, CT 06118

Eastern Kodaly Network
Sarah Ferrebee
873 West Boulevard, Apt. 205
Hartford, CT 06105

International Society for
Music Education
Henning Bro Rasmussen,
Secretary General
Carenaparker 133
DK-3460
Birkerød, Denmark

Kodaly Center of America
1326 Washington Street
West Newton, MA 02165

Music Educators National
Conference
Donald Dillon, Executive Director
1902 Association Drive
Reston, VA 22091

Music Foundation for the Visually
Handicapped of Connecticut
University of Bridgeport
Arts and Humanities Building,
Room 302
Bridgeport, CT 06602

Music Industry Council
1902 Association Drive
Reston, VA 22091

Music Teachers National
Association
Robert Sutton
Department of Music
University of Massachusetts
Amherst, MA 01002

National Association of College
Wind and Percussion Instructors
Richard K. Weerts, Executive
Secretary and Editor
Kirksville, MO
William C. Willett, President
West Hartford, CT

National Jazz Educators
Association
Matt Betton, Executive Director
Box 724
Manhattan, KS 66502

National Association for
Music Therapy
Box 610
Lawrence, KS 66044

National School Orchestra
Association
James N. Godfrey, President
Bowling Green, KY 42101

Organization of American Kodaly
Educators
131 Second Street
Framingham, MA 01701

Society for the Preservation and
Encouragement of Barber Shop
Quartet Singing in America
International Headquarters
20619 Fenkell Avenue
Detroit, MI 48223

Young Audiences
88 West Lake Road
Trumbull, CT 06611

Teacher preparation programs

University of Connecticut
Storrs, CT 06268

Central Connecticut State College
1615 Stanley Street
New Britain, CT 06050

Western Connecticut State
College
181 White Street
Danbury, CT 06810

University of Bridgeport
219 Park Avenue
Bridgeport, CT 06602

University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117

Wesleyan University
Middletown, CT 06457

Yale University
New Haven, CT 06520

Textbooks—publishers, elementary

American Book Company
135 West 50th Street
New York, NY 10020

Holt, Rinehart and Winston, Inc.
383 Madison Avenue
New York, NY 10017

Macmillan Publishing Co., Inc.
866 Third Avenue
New York, NY 10022

Silver Burdett Company
250 James Street
Morristown, NJ 07960

Appendix E

The Role of the Arts in Education

To clarify the role of the arts in education, the Educational Policies Commission (EPC) of the National Education Association (NEA) investigated a large body of arts education literature and curriculum guides. In 1967, the commission published a report identifying eight rationale unique to teaching the arts in the schools. In deciding if a rationale should be included, the main question was: "If the arts are not taught, will this purpose or rationale be satisfied by another subject area?" If the answer was "no," that rationale was accepted. At first, eight rationale survived this test. Before publication, however, the EPC eliminated two, which are included at the end of the rationale listed below.

- **Historical rationale.** "An education which does not teach the arts is deficient because it does not teach the culture," says the EPC report. The arts are important as transmitters of the cultural heritage and schools are responsible for imparting that heritage to children.

- **Art for art's sake.** This rationale focuses on the quality of living, joy, aesthetic responses and experiences urgently needed in today's culture.

- **Therapy.** The arts—both their enjoyment and their creation—can release emotional tensions, remediate growth problems, and can strengthen weak self-images by providing the means for self-expression and individual achievement. A recent trend is to include the arts in special education to help children with learning disabilities, mental retardation and physical handicaps by concentrating on sensory rather than verbal learning.

- **Creativity.** Aspects of creativity, such as developing the imagination, have been among the objectives in art curriculum guides for most of the twentieth century.

- **Acceptance of subjectivity.** The arts have a unique place in education because "they deal directly with emotional, intuitive and subjective responses," the EPC report states. Many theorists in behavioral sciences and in psychology "feel strongly a need to begin stressing the valuable contributions to creative thinking and insight which come from relaxing and making friends with the nonobjective aspects of one's mind."

● **End of work.** This is the most future oriented of the commission's justifications. It goes beyond the leisure-time concept to the future time when machines may do many activities by which people now earn their livelihoods. It anticipates a time when a feeling of "usefulness," now attributed to work and deeply rooted in the Puritan ethic, will come from intellectual and creative activities

● **Arts for the world of work.** Young people continue to find their role in society through job orientation. Teachers have a responsibility to teach children with special talent or interest in the arts about the availability and importance of careers in arts-related fields.

● **Enriching non-art curricula.** The arts make textbook subject matter come alive. Plays give a glimpse into people's lives, often in unfamiliar times and places, and help viewers to develop an empathy for people. Paintings, plays and music provide statements of the past, communicating details and feelings which pages of unbroken text cannot do. Playing an instrument, making a mural or movie, dancing a minuet, acting a part in a play, can reinforce and enrich the learning process in ways which textbooks cannot do.

Source: National Education Association, Educational Policies Commission, *The Role of the Arts in Education*, James E. Russell, 1967.

Footnotes

The Arts

1. Circular Letter C-11, Series 1975-76, "State Board of Education Statement Concerning the Arts in Public Education;" (Hartford: Connecticut State Department of Education, January 6, 1976).
2. Robert J. Saunders, project manager, *Comprehensive Arts Planning Symposium Report* (Hartford: Connecticut State Department of Education, 1976, 1978).
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4. M. Barkan, L. Chapman, E.J. Kern, *Guidelines: Curriculum Development for Aesthetic Education* (St. Louis: Central Midwest Regional Education Institute (CEMREL), February 1970).
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